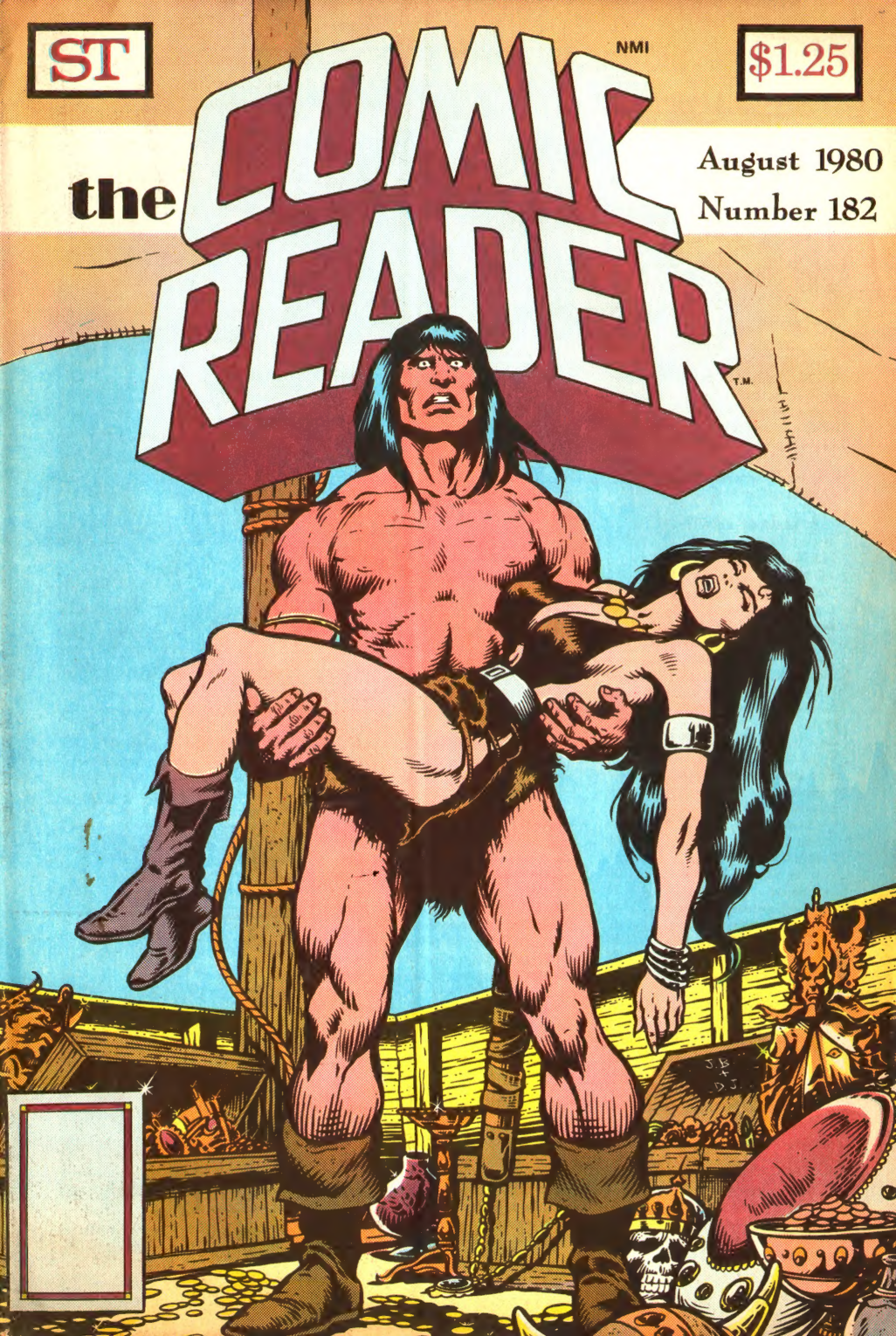
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The COMIC READER
August 1980
Volume 1, Number 182

OUR COVERS: A preliminary cover sketch for CONAN #100 by John Buscema resulted in this finished cover inked by Dennis Jensen; and celebrating the story which appears in this issue, a cover featuring mid-'50s heroes Captain Flash and Ricky. Conan is © 1980 by Conan Properties, Inc.; Captain Flash is ©1955 by Sterling Comics Co.

TABLE OF CONTENTS

Marvel News 2
TCR Message 4
DC News 5
Warren Comicg Comics 6
Comic Strip Circus 6
Review: THE ROOK 7
Whitman Coming Comics 9
Media Review 9
Media Mailboat 10
TCR Mailboat 11
Aardvark-Vanaheim News 15
Et Al 15,31
Deja Vu 15
Bullet Crow, Fowl of Fortune ... 16
Dick Duck, Duck Dick 17
Captain Flash 18
Superman 25
The Seekers 27
Pocket Checklist 31
Archie Coming Comics 31
TCR Top 100 Comic Books 33
Star Hawks 34
Fandom Confidential 48
European Comics: Asterix 49
DC Coming Comics 55
Marvel Coming Comics 59
Fanzine Checklist 62

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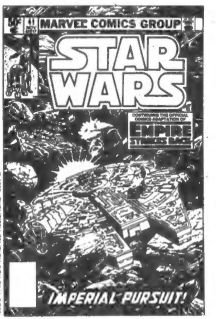
Marvel News

The contract that Field Enterprises and Hank Ketcham had with CBS-Fawcett Publications to produce DENNIS THE MENACE comic books has ended, and Marvel is in the bidding to do the honors. Unlike the previous licensing deal with Hanna-Barbera, Marvel would take a more active hand in the editing and cover planning aspects of their DENNIS THE MENACE books.



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Fred Toole and Al Wiseman would continue to do the story and art in California, with Marvel putting in its two cents to make the book a bigger seller; Marvel has submitted samples of others to supplement the art. There is a definite possibility that stories produced for St. John, Pines and

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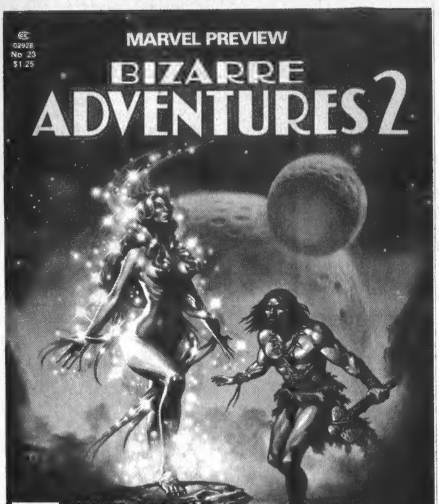
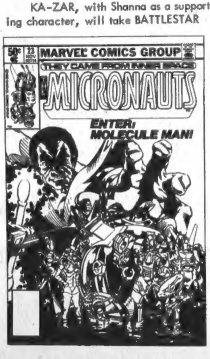
Fawcett will be reprinted in digest or paperback form by Marvel in this new agreement.


MARVEL PREVIEW
BIZARRE ADVENTURES 2
FANTASTIC NEW STORIES!
AMAZING NEW CHARACTERS!
by
John Buscema & Lynn Graeme · Gene Colan & Denny O'Neil
Frank Miller & Lynn Graeme · Jim Sherman & Roger Stern
Newt Scamlan & Steve Skeates · Gene Colan & Mike Barr

It also means that the number of existant comic book companies has now shrunk to six, with one entirely reprint and one impossible to find.

KA-ZAR, with Shanna as a supporting character, will take BATTLESTAR GALACTICA's **place on the schedule,** meaning it won't appear until at least December -- and if things follow format, probably January. JAMES BOND is still up in the air. And the MARVEL UNIVERSE is in production, although the final format is yet to be decided.



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The cancelled titles have been pinned down as to their last issues: MARVEL'S GREATEST #96, TALES TO ASTONISH #14, FANTASY MASTERPIECES #14, AMAZING ADVENTURES #14 and BATTLESTAR GALACTICA #23 will all appear in October. MACHINE MAN #19 is the last issue, but MAN-THING will continue. FUN AND GAMES MAGAZINE ended with #13, with #14 pulled from the press at the last moment, last month. Apparently, Marvel lost so much per issue that the abandoned presstime penalty was the cheaper way to go.

Al Milgrom is editing the SUPERMAN AND SPIDER-MAN book, which is being advertised as out in September, though the current opinion is that it will appear in the winter. John Buscema is pencilling and Jim Shooter is scripting, with inkers so far including Terry Austin, Bob McLeod, Bob Wiacek, Bob Layton, Klaus Janson, Al Milgrom and Joe Rubinstein. As of June 17th, three pencilled pages were completed.

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The Marvel newspaper supplement comic book appeared in the Chicago TRIBUNE on June 8th, and should be in your local comics shops now or in the near future. Except for John Romita's cover, there are no credits for the ten page story, though the art looks like Jim Mooney and Mike Esposito did it.

The DAREDEVIL "Angel Dust" story which was to appear in issues #167-168 of the DAREDEVIL comic, will instead appear in the first COLLECTORS' ALBUM which will appear only in comic shops. Since the book was going to be done without the approval of the Comics Code anyway, they decided to do it in Album form.

MARVEL COMICS GROUP
MARVEL SUPER ACTION
AVENGERS
LIKE A DEATH RAY FROM THE SKY!
PLUS! FROM THE PAGES OF MARVEL'S SUPERHERO BRITISH WEEKLY, AN ALL-NEW ADVENTURE OF
CAPTAIN BRITAIN
LIKE NOTHING YOU'VE EVER SEEN!

Also, Jim Starlin is doing another album besides his already-planned STAR-SLAYER book. Reportedly, this will involve the death of Captain Marvel -- for good. This will follow the appearance of a final MARVEL SPOTLIGHT story which will appear in #12 by Peter Gillis and Jerry Bingham.

Al Milgrom's new 60¢ book which contains no ads in its 32 page package, may become the standard for the line, according to Al. His feeling is that since the advertising doesn't defray that much of the cost of running them, the pages would be better put to use as story instead of ads. Naturally, this is just conjecture at the moment -- the idea isn't exactly a new one. But Chris Claremont and Marshall Rogers are working on the first issue under the no ad format.

The new SGT. FURY material will not appear in SGT. FURY, which would be logical; rather, a three issue tryout in MARVEL SPOTLIGHT by Archie Goodwin and Herb Trimpe will appear.

Tom DeFalco will be handling both team-up books, taking over MARVEL TEAM-UP with #103, and MARVEL TWO-IN-ONE with #74. Team-ups slated to appear: MARVEL TEAM-UP #101 - Spidey and Nighthawk, by J. Marc DeMatteis and Jerry Bingham, with a five page NIGHTHAWK story by Mike Barr and Steve Ditko; #102 - Spidey and Ant-Man, by David Michelinie and Bingham; and #103, Spidey and Captain America by DeFalco and Bingham.

Mark Gruenwald and Ralph Macchio will remain with THOR as regular scripters, giving up MARVEL TWO-IN-ONE to do so. Don Blake, his medical practice, and TALES OF ASGARD will return to the book, as will Thor adversaries Fireford, The Wrecking Crew and Locus, the Geometric Man. Doug Moench has done a fill-in issue that will appear in THOR #303 which was drawn by new Marvel artist Rick Leonardi.

Roger Stern will take over the writing of DOCTOR STRANGE from Chris Claremont with #46.

Dino DeLaurentiis has optioned GHOST RIDER for a horror movie he plans to make, and Archie Goodwin and Jim Shooter are doing the treatment. Reportedly, the MAN-WOLF character may also be involved in either this film or another.

J. Marc DeMatteis will replace Ed Hannigan as scripter of THE DEFENDERS. Hannigan will return to drawing art and doing layouts in the production department.

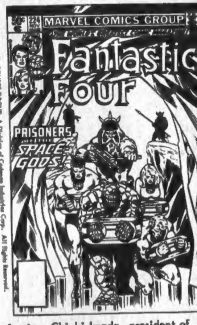
The DOMINIC FORTUNE series will end in THE HULK! #26, with a new series replacing it in #27.

There will be a MARVEL PREVIEW issue starring KULL THE CONQUEROR.

George Perez won't be drawing THE AVENGERS anymore.

MARVEL SUPER SPECIAL #18 will feature BENNY HILL. For those of you unfamiliar with that, it is a British burlesque-variety show starring the ever-smiling, ever-suggestive, ever-round comic Benny Hill, with Larry Hama doing the editorial chore of attempting to adapt the same type of humor to a comic magazine.

Last issue's MEDIA REPORT mentioned Marvel's deal with Toei Animation Co. of Japan to create feature cartoons starring Marvel characters. Marvel has officially announced the creation of Marvel Productions Ltd., a television, motion picture and animation studio, which they say will give them total creative control over their characters. The president of Marvel Productions is David H. DePatie, most recently the president of DePatie-Freleng Enterprises, Inc. (who handled the PINK PANTHER cartoons, as well as the SPIDER-WOMAN cartoon for Marvel). Stan Lee is creative director; Lee Gunther, a former vice president of production for DePatie-Freleng, assumes the same title for Marvel Productions; the Marvel offices will be located at 4610 Van Nuys Boulevard, Sherman Oaks, California. Chiaki Imada, president of Toei Animation Co. and Yoshinori Watanabe, executive vice president of Toei Co., Ltd. (Toei Animation's parent company) are in the U.S. for the launch of the new studio, and they are planning the first co-production between Marvel and Toei. As mentioned last time, this will likely be a cartoon feature version of Spider-Man, Hulk or Captain America.



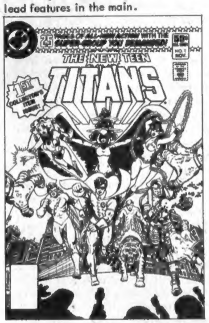
TCR Message

Despite our hurried efforts, we still haven't managed to gain on our schedule. It takes four weeks, no getting around it. We can work at night, on weekends and it doesn't seem to make a bit of difference. We'll have to gain back that week that we lost sometime this spring in July and August (which have 31) or reconcile the fact that we'll be behind forever. Wish us luck.

Needless to say, we won't have time to make it to any of the summer conventions except Chicago's. We hope to hit Minneapolis in October but we do plan to travel next year if we can find the time.

DC News

The biggest news of the month is that Carmine Infantino, former Publisher of DC (when it was National Periodical Publications), has returned to draw for DC. His first assignment is a BATMAN/DEADMAN team-up story for DETECTIVE COMICS #500 (the special $1.50 issue). He is also doing at least one story each of THE FLASH and ADAM STRANGE, with the latter to be inked by Infantino's former collaborator, Murphy Anderson. He's also done a MYSTERY IN SPACE story -- but no regular features have been assigned to him as yet. There's no doubt, though, that he will handle lead features in the main.



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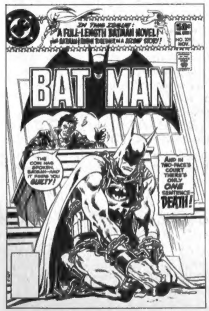
DC will be doing another mini-series to follow the SECRETS OF THE LEGION OF SUPER-HEROES three-shot appearing this winter. The unscheduled series will be MADAME XANADU starring the character from DOORWAY TO NIGHTMARE. It will utilize the story done by Steve Englehart and Marshall Rogers two years ago and oft-postponed; originally Englehart and Rogers were to do the two issues following that as well, but something happened and they won't be. Also, Deadman and The Demon were to appear in #2 and 3. Only Editor Jack C. Harris will be able to say if any of this happens when the book gets reassigned.



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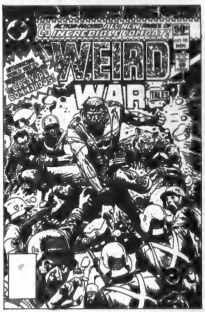
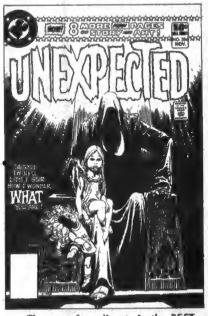


When DIAL 'H' FOR HERO debuts in ADVENTURE #481, the AQUAMAN strip will shift to ACTION COMICS, and become the only feature that will appear as back-up, THE ATOM and AIR WAVE returning to limbo.



The next four digests in the BEST OF DC and DC SPECIAL BLUE-RIBBON DIGEST series will be BATMAN, GHOSTS, SGT. ROCK and SECRET ORIGINS OF SUPER-VILLAINS. The last-named will include the never-before revealed origin of The Penguin, as written by Michael Fleisher.

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The OMAC strip, which will continue in the back of WARLORD, will be done by the new team of Dan Mishkin and Gray Cohn (writers) with Greg Laroque pencilling. The inker has yet to be determined.

E. Nelson Bridwell has had an off-and-on ailment which has put him in the hospital. Because of this, he missed an issue of SUPER FRIENDS which was done instead by Bob Rozakis, and which features The Toyman. The back-up SERAPH strip was both written and drawn by Bob Oksner. Another Bridwell creation, the Green Fury, will appear in SUPER FRIENDS #42-44 as co-star in the lead story. Meanwhile, Ramona Fradon has left DC to take over the drawing of Dale Messick's BRENDA STARR, so she'll be replaced after #41. Kim DeMulder inked her pencils on #40.

J. Marc DeMatteis completed his tenure on RED TORNADO with a full script for WORLD'S FINEST #268 and a plot for #269 which Len Wein will add dialogue to.

The Harlequin and the Sportsmaster will appear in the MR. AND MRS. SUPERMAN strip in SUPERMAN FAMILY by E. Nelson Bridwell.

SUPERMAN #354 will feature a new series to alternate with the WORLD OF KRYPTON and JUST IMAGINE features: SUPERMAN 2020. Superman III will be the grandson of the current Superman, with Cary Bates writing.

The WHATEVER HAPPENED TO... series continues to revive heroes of the past with Dr. Mid-Nite, the original Atom and the original Robotman coming up. Following them will be the second Mike Tiefenbacher contribution to this exercise in esoterica: "What-

ever Happened To Mark Merlin?" -- co-starring Prince Ra-Man. No artist has been named as yet.

Warren Coming

WARREN PRESENTS No. 8, October. This issue features PANTHA, and includes reprints from VAMPIRELLA. They most likely include: "Rebirth" (from #30) by Steve Skeates and Auraleon; "Family Ties" (#31) by Skeates and Auraleon; "Black On White" (#32) by Skeates and Auraleon; "Childhood Haunt" (#33) by Skeates and Auraleon; "Straw On The Wind" (#42) by Budd Lewis and Auraleon; and "Changing" (#44) by Lewis and Auraleon. Auraleon did the cover. [8/5]

WARREN PRESENTS No. 9, October. This one features EMPIRE ENCOUNTERS COMICS, featuring science fiction reprints. [8/5]

VAMPIRELLA No. 91, October. This is an all-reprint issue including these VAMPI stories: "Carnival of Death" by Jack Butterworth and Jose Gonzalez from #34; "The Human Market-Place" by Gerry Boudreau and Gonzalez (#53); "City of Ghosts" by Roger McKenzie and Gonzalez (#57); "The Headless Horseman of All-Hallows Eve" by Bill DuBay and Gonzalez (#56); and "Pendragon's Last Bow" by DuBay and Gonzalez (#59). [8/5]

CREEPY No. 122, October. This issue features "The Watcher" by Leo Duranona and Bob Toomey; "Perfect Specimen" by Budd Lewis and Steve Gan; "Magic Man" by Gerry Boudreau and Fred Carrillo; "Midnight In Chinatown" by Carmine Infantino and Alfredo Alcala; "Roomers" by Bruce Jones, Val Mayerik and Mike Zeck; and "Killing" by Alex Toth. [8/12]

EERIE No. 115, October. [8/19]

1994 No. 15, October. [8/19]

THE ROOK No. 5, October. [8/19]

Comic Strip Circus

by Jacob Moraine

The recent adventure strip revival has slowed down considerably. All the new strips that came out recently have been gag strips. The last new story strip to come out was STAR TREK last December. And a number of the more recently started or revived strips have lost papers. THE WORLD'S GREATEST SUPERHEROES has lost a

DUKE, WHAT IS THAT UNDER YOUR ARM?
THIS IS MAH NEW BUTLER. AH PUT A WANT AD IN THE PAPER AND AH HIRED HIM.
YOU ADVERTISED FOR A BUTLER?
WELL, AH HAD TO
WHEN AN ADVERTISE FOR SOMEBODY TO MAH SUPPER HORSE WANTED THE JOB
KELLY & DUKE

number of papers, though the syndicate's decision to concentrate on Superman after the release of his movie has stopped this loss somewhat. Why the strip's title hasn't been changed to the much more saleable title SUPERMAN continues to be a source of wonder. BUCK ROGERS, which originally started with a nice list of papers based on the hit movie and hoped-for success of the TV series back in September, lost papers as the series did not do all that well in the ratings. When the STAR TREK strip started with the spectacular initial success of that movie, a number of papers dropped BUCK to add TREK. Since then, BUCK has stopped short of losing so many papers it had to fold, and, indeed, added some papers. FLASH GORDON, which had enjoyed a a big revival following the release of STAR WARS in 1977, has also lost papers lately. Of course, the upcoming movie should cause another boom for the strip.

Don't imagine that gag strips don't get dropped. Unless a strip immediately manages to grab the public's interest, editors will drop it if they feel another strip will be more successful in that spot. And that same paper might later buy the dropped strip again to fill what it feels is a neglected motif. Or a rival paper might buy the very strip just dropped and have success with it. However, it seems that most editors are still more inclined to take on a new gag strip than a story strip. Many papers are still very heavily populated by humor strips with only a small percent of the strips featuring continuity. And a good number of papers have not added a single new story strip, even those having only one story strip or even none. Still it's possible to be hopeful, since a number of papers have added new story strips and improved the balance of their assortment, and the syndicates do have plans for new story strips.

Humor strips do lose papers to the point of extinction. KELLY AND DUKE, which began with a strong list of papers, like most strips from Universal Press, has ended. Jack Moore's strip about a nice boy and his totally immoral talking dog began in the mid-'70s and ended June 21. Reproduced above is the KELLY from June 18.

A new story strip is being planned at King Features. ROCKY, based on Sylvester Stallone's hit movie series, will be written and drawn by Joe Kubert. Since Kubert hates boxing, we can assume that a lot of stories will take place outside of the ring.

Speaking of lovable boxers, some changes are planned in the JOE PALOOKA strip.

BRENDA STARR, REPORTER reached 40 on June 30. Creator Dale Messick celebrated for several days in the strip culminating with a Brenda Starr pinup parade June 29 showing how Brenda has remained only 23 through four decades. Since the strip began on a Sunday, Dale decreed Sunday, June 29, the strip's 40th anniversary.

Messick has reason to celebrate. Like other story strips, BRENDA lost papers in the 70's to the point where Messick was thinking of retiring the redheaded reporter and starting a gag strip. However, Brenda's marriage and the birth of her daughter resulted in a lot of publicity that revived interest in the strip to the point where it look like a hit again. After two TV pilots with two different actresses, neither of which developed into a series, Brenda is returning to the movie screen in a multi-million dollar movi Messick recently was shocked when John J. Olson, her assistant for 35 years, who'd done a short-lived nautical adventure strip JOHN WES before going to work for her, quit to take a job with an advertising agenc She hired young artist Jim Petric as l assistant, but now has decided to ret from drawing the strip. Ramona Frac long-time comic book artist best kno for her long stint on Aquaman in the 50's and her recent very successful drawing of the SUPER FRIENDS comi book, has left DC Comics to take ov the drawing of BRENDA. Messick w continue writing the strip, her whim imagination making it unlike any oth strip around.

In Australia, the most popular Aussie story strip has ended. AIR H AND THE FLYING DOCTORS, crea by John Dixon, first appeared Sunda June 14, 1959, in The Sydney SUN HERALD. The Sunday strip proved s successful that a daily was added in

CONAN THE BARBARIAN

By ROY THOMAS and JOHN BUSCEMA

AND WITH THE SUN'S FIRST RAYS CONAN WAKES — FULLY ALERT, LIKE SOME FERAL ANIMAL...
ROOM TEMPORARILY ATTACK CAT
YET, HE HAS REASON THIS DAY ALMOST TO DOUBT THE EVIDENCE OF HIS STEEL-BLUE EYES...
...OR EVEN OF HIS EARS
SHH-AZU XU-TO TOMO!
CROM'S THUNDER!

May of 1963. The strip soon acheived international syndication. After he'd started producing the daily, Dixon turned over the Sunday art to a succession of fellow veteran Aussie comic books. Mike Tabrett first drew the Sunday. Later, in 1970, Hart Amos took over the art, and Keith Chatto was drawing the Sunday when it ended on May 25, 1980. I don't know when the daily strip ended; indeed I'm not sure it did end. But the Sunday is gone from the pages of the SUN-HERALD.

The strip that replaced AIR HAWK is COP SHOW, an action strip adapted from the Australian TV series. It is drawn by Jaroslow Horak, the Aussie who drew the JAMES BOND strip.

According to casting director Garrison True, who's traveling to 22 cities searching for a girl to star in ANNIE, Punjab and the Asp will appear in the movie, even though they're not in the play.

Alfredo Alcala's first work on the CONAN strip appeared on June 23. CONAN is not a Marvel strip. It's owned by Conan Properties, Inc. and syndicated by REGISTER AND TRIBUNE Syndicate, which syndicates the Marvel strips. However, when Roy Thomas leaves Marvel, he'll also be off the strip. While the owners of Conan want Thomas to continue, apparently Marvel put pressure on to get him off the strip when he left the mags. When Thomas leaves the strip, Alcala will be taken off the strip. This is a stupid move on the part of Marvel, which produces the strip. The strip started off with a smaller list of papers than Marvel's superhero strips, and has steadily lost papers since its debut. It is now in less than a dozen papers. However, one paper, the St. Louis POST-DISPATCH, dropped FLASH GORDON recently and retained CONAN because the staffers liked reading Thomas' strip. Since papers often use the departure of the originator as an excuse to drop a strip, CONAN could lose papers to the point of extinction. And dropping both the writer and the artist would break the feeling of continuity a strip needs. As demonstrated by the furor when Frank Springer took over the art of REX MORGAN (he's off it, now) and changed the appearance of the leads. Doug Moench is being asked to take over the writing, with Michael Fleisher an alternate choice, and Rudy Nebres the art. Above is Alcala's strip for June 25.

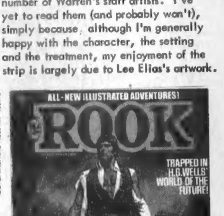
Did you know that Jon Blummer did a daily strip of his comic book series HOP HARRIGAN after the radio show adapted from it became a hit during World War II?

Review

For my taste, Warren Publications have been pretty easy to ignore. Serving up a steady diet of depressing, bloody, profane and regularly idiotic fare in the now universally industry-accepted style classified as the "mystery" story, CREEPY, EERIE and VAMPIRELLA, with their lack of four-color printing and the continually increasing cover prices, were easily left to their own devices on the newsstands -- the newsstands where, despite their more widespread display than regular comics, they seem unable to even break the 100,000 barrier in sales. I'll admit it was tough to skip the occasional issues with art by people I really like (Severin, Toth, Williamson, Infantino, Heath) -- but swift perusal of the stories they were generally called upon to illustrate soon solved that problem. As much as I enjoy Heath, for example, there's no way I want a story about cannibalism in my collection, or a story in which the protagonist goes around murdering all his loved ones to save them from the ensuing atomic bombing. Of course, I bought all the SPIRITs, but they weren't actually Warrens.

Up popped 1984 in 1978, and I was sent a review copy by Warren. Edited and written by Bill DuBay, the magazine set new standards in comic book offensiveness: no instance was spared the use of Warren's idea of "adult language" (which is neither very adult, nor very true to life) or the use of the kind of tittering sexual innuendo that used to be quite entertaining when we were in junior high school. If I ignore other Warrens, I AVOID 1994 (as it's been retitled). Sadly, the magazine is the home of GHITA OF ALIZARR by Frank Thorne. While I'm delighted that Frank is finally getting the space, money and recognition he deserves, GHITA -- although definitely a classier product than anything else in the magazine -- seems chiefly concerned with undressing the heroine at every opportunity and showing that she cannot only dismember along with the very best male barbarians, she can match sewer mouths with the best of them. Suffice it to say, I don't need it.

So it was with some surprise that I finally discovered a Warren Magazine I could get behind and support. THE ROOK has a decidedly different focus than the rest of the line, quite obviously; it's as close as Warren will probably ever get to a straight hero book. The lead strip features a definite heroic figure -- called The Rook, after the Dr. Who-like time machine he uses to traverse time. He appeared in about twenty episodes in EERIE, drawn by a number of Warren's staff artists. I've yet to read them (and probably won't), simply because, although I'm generally happy with the character, the setting and the treatment, my enjoyment of the strip is largely due to Lee Elias's artwork.



Elias is one of those artists who has been either overlooked or misused throughout his career. His early career took him from Fiction House to Harvey and DC in the forties, to Harvey and Dell in the pre-fandom '50s, and then to DC in the sixties. Fandom rarely recognized his work, since he was doing such non-fan favorites as Green Arrow, Tommy Tomorrow, Cave Carson, the post-Infantino Adam Strange, Eclipso and Ultra. He left the U.S. for his native England in the late '60s, handling occasional mystery stories for Murray Boltinoff while in that country. Circumstances caused him to return to the U.S. in the mid-'70s, but DC, rather than give him a book on a permanent basis, shuttled him around from feature to feature. He had to go to Marvel to get a permanent assignment (POWER MAN and HUMAN FLY), but they insisted on saddling him with various inker-saboteurs who rendered his work in the homogenous Marvel house

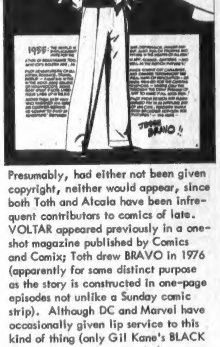
style.

Elias is clearly a product of the Caniff/Sickles school, but his natural drawing ability, in my opinion, surpasses that of either, resulting in an artist with both the compositional and light/dark sense of his mentors and a more realistic, three dimensional figure drawing ability. When he went to Warren, he was presented with a new challenge, that of working in black and white. Working in pencil, wash and charcoal as well as ink, he has expanded his mastery of technique as well reaffirmed my admiration for his drawing ability. He has taken previously-created characters and made them his own; at last he has a regular outlet to showcase his abilities.

On the story level, ROOK is out of the mainstream DC and Marvel output of today: real life historical figures cavort through the stories, with the heroism of The Rook (Restin Dane) limited to less fantastic terms than super-heroes, aided only by his own inventions and his mechanical manservant Manners. Dane is certainly not a typical Warren protagonist; he isn't insane, amoral or bloodthirsty. He's an idealist, and his work is not for personal gain. The rather heavy conflicts are lightened by the humor of both Manners and by the character of Dane's great great grandfather, plucked from the old West to become the strip's living anachronism, with a vocabularly most easily described as early Howling Commando.[1] The scripting of #1-3 by DuBay shows some weakness, especially in the area of overdone captions which utilize the same adjectives repeatedly -- the result of scripting too many stories (or perhaps because of the long gaps between issues). #4 is less successful; Budd Lewis's first chapter of a new adventure doesn't stand on its own very well, and is structurally confused as well. And Warren needs a better proof-reading system. Between #2 and #3 a character introduced as Dane's father magically becomes his grandfather. And #4 contains unedited copy such as "... the internationally renown author ..." (p. 6), "... Verne, feeling it's hot thrumming engines..." and "... the heavens explode in blind, incarnate (sic) fury."

The biggest thing that bothers me, however, is that old Warren persona. The "adult" words that at least fit the tone of 1994 are quite out of place in this comic -- just as obtrusive as they would be if they turned up in the work of Doyle or Wells (to mention two of the historical figures used thus far in this magazine). And, if there is truly obscenity, then it's certainly cannibalism shown explicitly. A description in a book and an illustration of that description are two different things, and the use of them (which is fairly common in Warren stories) can serve no other purpose beyond the triggering of some sado-sexual emotional response in the readership. If Lee Elias isn't embarrassed by drawing these scenes, I am certainly in having to look at them. I would rather believe that this magazine can stand on the strengths of its characters and storyline rather than the intrusive injection of gruesome panderings to the Warren status quo.

The magazine, even if the lead feature wasn't appealing, would still have as one of its major strengths the policy adopted by issue #2. In 1994, Frank Thorne's GHITA appears under Thorne's own copyright (the serial will eventually appear as a book of its own). ROOK now carries two other series under the copyrights of the writer/artist/creator: Alex Toth's BRAVO FOR ADVENTURE and Alfredo Alcala's VOLTAR.


Bravo for Adventure
1938 - THE WORLD IS ON THE BRINK OF WAR
A TYPE OF RECKONING THE WORLD HAS NEVER KNOWN BEFORE
PILOTS AND AIRCRAFTS OF ALL NATIONS ARE ENLISTED TO FIGHT IN THE SKIES
THE ALLIES AND THE AXIS POWERS ARE EVENLY MATCHED
THE ONLY ADVANTAGE ONE HAS OVER THE OTHER IS THE SKILL OF ITS PILOTS
AND SO ADVENTURERS FROM ALL OVER THE WORLD ARE RECRUITED TO FLY FOR THE ALLIES
TOTH BRAVO

© 1981, ALEXANDER TOTH

Presumably, had either not been given copyright, neither would appear, since both Toth and Alcala have been infrequent contributors to comics of late. VOLTAR appeared previously in a one-shot magazine published by Comics and Comix; Toth drew BRAVO in 1976 (apparently for some distinct purpose as the story is constructed in one-page episodes not unlike a Sunday comic strip). Although DC and Marvel have occasionally given lip service to this kind of thing (only Gil Kane's BLACK MARK seems to come to mind as ever appearing), Warren is to be applauded for doing it. (Perhaps HEAVY METAL's policies, which are almost totally protective of individual copyrights, had an effect on their thinking.) Alcala's VOLTAR, which is scripted by DuBay, probably would've made any Warren magazine anyhow, as it's pretty standard barbarian/sword and sorcery fare, although expertly drawn by one of the major talents of the industry. Toth's definitely would not have.

BRAVO FOR ADVENTURE is Ale
Toth's paean to the thirties, and more
specifically, the kind of adventure
stories which dominated that decade's
media: the comic strips, pulps, radio
programs and movies -- especially th
movies. It isn't difficult to cast
BRAVO with the actors of that era;
Jess Bravo is easily identified with
Errol Flynn -- dashing, mustached,
dedicated but vulnerable, and easily
provoked to laughter. I'll leave it fo
true afficianados to cast the rest of
the characters, but it's easy to believ
that this could be Toth's adaptation o
an actual thirties film. Toth lovingly
renders the buildings, the planes, the

songs on the jukebox, and of course,
the automobiles of the '30s (my fathe
was able to recognize the model and
year of most of them, and they don't
come any more devoted to the cars o
the period than my dad).

But just look at the story and try
to imagine it appearing in any preser
day color comic: Bravo, hired to pro
vide stunt pilots to fly '20s planes at
Arizona movie location, encounters
danger and romance of totally realist
proportions. The action, though har
ordinary, is within the realm of possi
bility, with the great accomplishmen
of the hero being the successful ac-
complishment of his movie stunt flyin
That the major publishers have deeme
this type of adventure story non-cam
mercial is our loss. Of course, the
comic strip world has had plenty of e
amples of this kind of story: TERRY,
CANYON, HAZARD, BARNEY BAX
TER -- they're all antecedents of
BRAVO. But none are around today,
and comic books haven't seen this ki
of thing since the days of Dell's mov
adaptations of fifties adventure films
Coincidentally, that's when Toth lef
comic books as his full time occupati

Although the PRICE GUIDE cle

ly decided a number of years ago that Alex Toth's presence as artist in a comic was reason for that comic to be valued two to three times what the comic would be without him. (The only reward to Toth, unfortunately, is that he's now well-known enough to be the featured guest at conventions.) Despite this premium on Toth's work, I haven't met that many fellow Toth-appreciators, possibly because of his infrequent forays into current comics and the high cost of the back issues. If this is the case with you, and you've never read Toth (or a non-fantastic story), I recommend #3 and 4. I think #4 could have used a more encompassing recap of part one of the story, and some of the repetition of the captions was slightly annoying, but if these two chapters meet with reader approval, the series will continue. If it does, who knows where it might lead?

- Mike Tiefenbacher

[Please note: The above review reflects only the views of MT toward Warren Magazines. TCR's publisher, in fact, has a complete set (except EERIE #1), and is even now working to complete an index to Warren's comic magazines. MT]

Whitman Coming Comics

BUCK ROGERS No. 8, October. A new story by J. Marc DeMatteis and Al McWilliams. [August]

Walt Disney CHIP 'N' DALE No. 68, October. New. [August]

Walt Disney DAISY AND DONALD No. 46, October. New. [August]

Walt Disney DONALD DUCK No. 222, October. Reprints. [August]

Walt Disney MICKEY MOUSE No. 208, October. Reprints. [August]

THE PINK PANTHER No. 76, October. New. [August]

TOM AND JERRY No. 331, October. Reprints. [August]

TWEETY AND SYLVESTER No. 106, October. New. [August]

WALT DISNEY'S COMICS AND STORIES No. 481, October. Half new, half reprints. [August]

BATTLE OF THE PLANETS No. 7, October. New stories drawn by Winslow Mortimer. [August]

BEEP BEEP, THE ROAD RUNNER No. 93, October. New. [August]

DAFFY DUCK No. 130, October. New. [August]

FLASH GORDON No. 30, October. A new story by John David Warner and Carlos Garzon. [August]

LOONEY TUNES No. 34, October. New. [August]

WOODY WOODPECKER No. 190, October. New. [August]

Walt Disney WINNIE-THE-POOH No. 21, October. New. [August]

YOSEMITE SAM No. 69, October. New. [August]

Media Review

The newest addition to the comics-to-film race is ARCHIE. Warner Bros. will make it with Steve Lober and David Krebs as producers. Gail Parent has written the screenplay. This means that, at the present, these comics-related films are in some phase of production: SUPERMAN II, BATMAN, POPEYE, ANNIE, ALLEY OOP, FLASH GORDON, MANDRAKE, WIZARD OF ID, TERRY AND THE PIRATES, BRENDA STARR, POGO, DICK TRACY, SHEENA, SILVER SURFER, CONAN, LONE RANGER, the HEAVY METAL film, MAD's UP THE ACADEMY, THE SECOND BUGS BUNNY MOVIE, Disney's CONDORMAN, not to mention TARZAN THE APEMAN, ME JANE, which M-G-M will definitely be making with John Derek as producer and Bo Derek as Jane. (They'll be filming in Brazil with a $4-5 million budget, and they intend to cast a handsome unknown -- who need not know how to speak English -- as Tarzan.) Or not mentioning the BLONDIE musical. Or the cartoons on TV... That TARZAN conflict between M-G-M and Edgar Rice Burroughs, who had signed with Warner Bros. and believed that they had the right to choose, were denied a permanent injunction against M-G-M, being told that they hadn't proven potential of damage. So M-G-M will remake their old film... THE LEGEND OF THE LONE RANGER will feature Jason Robards as President Ulysses Grant. John Barry is composing the film's score... CONDORMAN will be Disney's second most expensive film (after BLACK HOLE), with its cost being $14,000,000... Stephen Spielberg's RAIDERS OF THE LOST ARK will star Karen Allen and Harrison Ford... I, ROBOT, the Isaac Asimov book, will become a movie with production beginning in early 1981. Harlan Ellison did the screenplay, and Irvin Kershner is the director... Another Asimov property, NIGHTFALL, will become a Roger Corman movie, with screenplay by Jerome Charyn... The Stella Star character played by Caroline Munro in STARCRASH, will appear in at least three sequels, the first being STAR PATROL... The XANADU film being adapted by Marvel for the MARVEL SUPER SPECIAL series contains animation done by Donald Bleuth Productions, which is made up of former Disney animators... Hanna-Barbera's HEIDI'S SONG, announced years ago, will finally appear in 1981. They have an eight million dollar budget, and have announced that the voices will include Sammy Davis Jr. and Lorne Greene, among other top names. (Excuse me for wondering, but what is Sammy doing in a movie set in Switzerland? Perhaps he'll play one of the black sheep in Heidi's grandfather's flock? Or am I assuming too much that this is the same Heidi?)

ALIVE MOVIE ABOUTS ME? ARF! ARF! I AIN'TS HEARD OF NUTTIN' SO FUNNY SINCE THAT DUCK STARTED WEARIN' A HAT LIKES MINE! ARF! ARF!
DID YOU SAY DUCK?
NA-NU, NA-NU?
DENIS McFARLING '80
CHARACTERS © 1980, KING FEATURES SYNDICATE, INC.

Universal, suffering losses in their television division, called for cuts in the budgets of all their shows. What this would have meant for THE INCREDIBLE HULK would've called for a lot less location filming, and considerably fewer special effects. Considering that the show NOW looks like a backlot product, try to imagine what it may have looked like had CBS not stepped in and told Universal that they had better deliver the show that had promised to. So, thankfully, Hulk will smash something in every episode... John Houseman has replaced Roald Dahl as host of TALES OF THE UNEXPECTED. Dahl's name will be dropped from the new season of twenty-two episodes... THE SECRET POLICEMAN'S BALL, the filmed record of the performance of John Cleese, Terry Jones, Mike Palin and Peter Cook (among others) for Amnesty International, will appear in England in July. Since the previous film, PLEASURE AT HER MAJESTY'S, appeared on PBS stations, it's possible that Time-Life may syndicate it here. We shall see... FRIDAYS, the sometimes funny, often times sophomoric late night variety show (don't you wish someone would hose down the audience? Are they more sophisticated in New York, or what? I don't think that every mention of the word "drugs" warrants all that applause), has been picked up for a second season. Ironically, they will be the veteran cast in any comparison with SATURDAY NIGHT LIVE, since SNL will have an all-new line-up. ~ Rona Blabbit

Media Mailboat!

EDWARD EGAN, Publicity Department, Paramount Pictures Corporation, 1 Gulf and Western Plaza, New York, NY 10023: I felt I should write and try to set the record straight on Rona Blabbit's piece on our film POPEYE (TCR, July), which contained a number of innaccuracies. The photograph of Robin Williams which appeared in PARADE Sunday Magazine on May 18th (and which you reprinted) was not a still from the film. Williams is in fact standing on one of the sets in Malta, but this is a photo of Williams the actor, not Williams as POPEYE. Blabbit is not well-versed in popular consumerism is she can mistake the Adidas logo on Williams' sweat pants for "a little King Features logo." True to statements made by screenwriter Jules Feiffer (from whose script much of the film's charm is derived), the film POPEYE is set in the 1930s in a fictional Cape Cod fishing town called Sweethaven, and all attempts have been made to remain faithful to the characters' comic-strip origins. No film made from a comic strip or book so far will be as accurate to its source as POPEYE. This will be reflected in all facets of the production, from the characters' physical appearance to the set design. The footage I have seen so far is absolutely wondrous in its ability to suggest a comic strip come to life, and it is refreshing to see this successfully achieved without resorting to any form of "camp." This achievement is directly attributable to the dogged efforts of producer Robert Evans, director Robert Altman, and actors Robin Williams and Shelley Duvall to make POPEYE come alive this Christmas.

I've since seen the photos from the movie which appeared in the June 10th issue of THE STAR which show Robin in full Popeye drag, huge forearms, corncob pipe, and looking about as much like Popeye as anybody could without looking grotesque. Olive (portrayed by Shelley), Wimpy (Paul Dooley) and Bluto (Paul Smith) look great as well -- and from what I've read, Robin approximates Jack Mercer's Popeye voice in speech as well as song. So I have high hopes that it will indeed follow the strip's lead, unlike say the upcoming FLASH GORDON, which has been described in a couple places as "tongue-in-cheek."

I was confused by that photo because the copyright which ran with the photo said "Paramount/Walt Disney" -- clearly implying that the costume was what was being copyrighted. And you're right -- I wouldn't recognize an Adidas

CHARACTERS © KING FEATURES SYNDICATE, INC.

trademark, since we're a staff of inv
erate non-exercisers around here, a
I buy my sneakers at K-Mart.

And -- I have to ask -- are you
THE Eddie Egan -- Popeye Doyle of
THE FRENCH CONNECTION? M

DARRELL McNEIL, 634 West 109th
Street, Los Angeles, CA 90044: Tho
you'd like some more Staurday morn
info from someone who's in the know
so here it is! Going down all three
network schedules starting with CBS
their line-up begins at 8:00 with re
of the MIGHTY MOUSE/HECKLE A
JECKLE SHOW, followed at 8:30 by
the new TOM AND JERRY COMED
SHOW from Filmation (NOT Hanna-
Barbera! Surprised? It surprised M
too!). Droopy is also featured in th
new show. Then, at 9:00 are reruns
of the BUGS BUNNY/ROAD RUNN
SHOW, currently the #1 Saturday m

ing show. It is followed at 10:30 b
Hanna-Barbera's DRAK PACK, a c
toon featuring teen-aged, super-po
versions of Dracula (Drak), the Wo
man (Howler) and Frankenstein (Fra
who battle crime to make up for th
wrongs their ancestors did. Then,
11:00 we'll see THE ALL-NEW PO
HOUR with new episodes, followed
12:00 by THE NEW FAT ALBERT SH
with new episodes. At 12:30 we'll
see Filmation's TARZAN/LONE RA
ER, featuring new episodes of Tarz
combined with The Lone Ranger in
non-violent version of you-know-w
masked man. After that is 30 MIN
UTES.

NBC's schedule at 8:00 with t
all-new GODZILLA-DYNOMUTT

CHARACTERS © HANNA-BARBERA PRODUCTIONS, INC.

HOUR, then follows at 9:00 with the all-new FLINTSTONES COMEDY 90 show, featuring a variety of different Flintstones segments: THE NEW FRED AND BARNEY SHOW half hour, plus a variety of different short segments, BEDROCK COPS, featuring Fred, Barney and the Shmoo as policemen, DINO, PEBBLES AND BAMM BAMM, which features Dino and the Flintstones teenagers, DINO AND THE CAVE MOUSE, which is a chase cartoon directed by Tex Avery, CAPTAIN CAVEMAN, which features Cavey, who, in his secret identity of Chester (a Clark Kent-type) works in a newspaper office with Betty and Wilma, and THE FRANKENSTONES, an Addams Family in the Stone Age. Following this, at 9:30, is the show I'm involved in! Hanna-Barbera's THE SPACE STARS. This all-new 90-minute show features all-new adventures of SPACE GHOST (which I do layouts for and Jack Kirby designs for), and THE HERCULOIDS, plus two new segments: ASTRO AND THE SPACE DOGS, featuring a space pilot and his three wacky dogs, and the TEEN FORCE, a segment featuring three new teen-age heroes, Kid Comet, Merculad and Nova, a girl. DAFFY DUCK follows at 11:00, followed by DRAWING POWER, a live and animated teaching show.

ABC's schedule begins with THE SUPER FRIENDS HOUR featuring new short SUPER FRIENDS stories, followed at 9:00 by FONZ AND THE HAPPY DAYS GANG, featuring the voices of Ron Howard, Henry Winkler and Donny Most as Richie, Fonzie and Ralph Malph as they fly around in a time machine. After that at 9:30 is the SCOOBY DOO-RICHIE RICH SHOW. It features seven minute Scooby and Scrappy Doo shorts (minus the kids, except for Shaggy) and seven minute RICHIE RICH shorts. At 10:30 is HEATHCLIFFE AND DINGBAT, featuring the comic strip cat and a vampire dog, which is followed at 11:00 by THE PLASTIC MAN FAMILY. Plas marries Penny and they have a Plastic Baby and a Plastic Dog. This is followed at 11:30 by THUNDARR, a barbarian set in the future from Ruby-Spears. He carries a lightning sword and travels with a girl named Ariel and a beast man named Ncola. Both Jack Kirby and Alex Toth are designing for this show, and one of the writers of this show is Steve Gerber, late of HOWARD THE DUCK.

Now, you'll note that there's no Marvel Comics stuff on the air, and it's for a very simple reason: The Marvel TV stuff has all bombed this year and the networks don't want to chance their stuff. Ruby-Speers had developed shows like DAREDEVIL, THOR and the (are you ready for this?) MARVEL SUPER-DOGS, featuring Spider-Man, Captain America, the Scarlet Witch, Machine Man, Iron Man and the Sub-Mariner -- along with DOG versions of the Black Widow, Nick Fury, The Vision, Quicksilver and The Hulk. See why there's no Marvel stuff this season? Anyway, that's the latest on your Saturday morning friends.

[Thanks a lot, Darrell -- it's always interesting to hear the inside story on the Saturday morning stuff. As a lifelong fan of cartoons (if somewhat disappointed by recent output), I find the descriptions of the new shows fascinating. This year, the schedules seem more balanced than previously, with funny animals, super-heroes and funny humans splitting things up fairly evenly. Except for DRAK PACK, there seems to be a decline in the number of shows that spotlight teenagers, in the mistaken belief that children somehow would vicariously identify with them rather than children their own age or adults. I'm still rather disappointed that more original funny animals aren't being bought (in the spirit of the early '60s shows like YOGI BEAR and BULLWINKLE), especially considering that one pilot, QUICKLY KOALA, was being supervised by Avery. And I still cannot understand how a series which only has seventeen episodes (BUGS BUNNY/ROAD RUNNER) could run so long and remain #1, even considering the obvious superiority of its animation.

But we're all very lucky that no one bought MARVEL SUPER-DOGS. Yeesch.

By the way, Darrell also does layout work for the new TOM AND JERRY show. MT]

TCR Mailboat

BOB McLEOD, Tampa, FL: I'll be looking forward eagerly to seeing my inking on Frank Miller's pencils in IRON MAN #138. It should be quite fascinating, this being the first I've heard about it.

I haven't inked Frank since the TWO-IN-ONE we did last year, and certainly didn't ink IRON MAN #138, as reported in TCR #180.

However, I am busy inking the X-MEN ANNUAL over John Romita, Jr., not Klaus, as reported in the same issue. Klaus had the advantage of seeing the pencils (breakdowns with a collapse) and running quickly out of the Marvel offices. I, being in Florida, agreed to ink them sight unseen, much to my regret. Any relation between these X-Men and the ones so nicely drawn by John Byrne is purely accidental.

I AM drawing a TEAM-UP of Spidey and Moonie, as correctly reported in TCR. And I'll probably ink it myself, as well as letter it and color it, if the editor will agree to it. (How 'bout it, Denny?)

Also, I wish you would let your readers know that I had to draw the CRAZY satire of THE EMPIRE STRIKES BACK BEFORE I saw the movie, having only the pocket-size Marvel version by Williamson as reference.

And I was forced to ask Klaus to ink my pencils on the BLACK HOLE satire, as I was busy inking hundreds of ducks in HOWARD #6. I really prefer to do everything myself, although Klaus did a nice job in three days. He's the only one I could trust to ink my pencils on a satire job.

Just so you know, I hope to do mostly pencilling from now on, inking myself whenever possible. I do enjoy your magazine, even with its inept reporting. I sure would appreciate a subscription!

[You've got one, inept reporting and all. We're obviously not perfect, but we strive for accuracy whenever possible. Our information for X-MEN ANNUAL for this issue, in fact, would have read JR, Jr. and Terry Austin had

you not informed us otherwise. Somewhere along the line, we assume, both Janson and Austin were assigned, then declined the assignment, and we caught both in mid-decline. Except for waiting until the book appears, I can't think of any way to prevent that from happening. MT]

STEPHEN SICKERMAN, P.O. Box 1805, Lubbock, TX 79408: A day or two before I received my latest issue of TCR, I happened to run across an AIM toothpaste SPIDER-MAN giveaway display at the local grocery store. Since I haven't seen it mentioned, herewith are details: Story by Marv Wolfman, art by Alex Saviuk and Mike Esposito, colors by Carl Gafford, with nobody taking credit for editing. Titled "In The Grip of The Green Goblin" (Isn't he dead or something?), it's a full (!) 32 page story. It reads like a sub-par mediocre annual, and has Parker still working for the Bugle. The page one bottom paragraph calls it "EXCLUSIVE COLLECTORS' EDITON (sic): SPIDER-MAN"; the cover, by Romita and Sinnott, has the Spider-Man Marvel Comics circle logo and has the 40¢ price crossed out. A nice item if you need tooth paste! I'm still looking for the General Mills freebie!!

[We've got the General Mills giveaway -- paid 50¢ for it, in fact -- and we have the All giveaway as well (from last year -- but we haven't found the AIM comic yet. Naturally, it's the only one with a real story (new, that is) in it.

Which reminds me: I've got three of the four PEBBLES DC giveaways from this year. Who'll trade me a WONDER WOMAN for a SUPERMAN? MT]

JAY NEMO, 8103 W. Chestnut Street, Wauwatosa, WI: Reading the SUPERMAN newspaper strip from 1945 in TCR #181 set off bells in my memory. Prof. Duste's "atom-smasher" caused the F.B.I. to question Siegel and Shuster!

Why? The reason is simple. The strip came out only a few weeks before the testing in New Mexico for the Manhattan Project -- the Atomic Bomb.

From what I understand, Siegel and Shuster were puzzled, but they cleared a security check. Only after Hiroshima did they clearly understand what the questions were about.

JOHN BREEN ALLEN, 1122 A Forest Hills Avenue, Charlottesville, VA 22903: While I am tickled and enlightened by nearly all of TCR's delightful format, I have to admit that it's the letters which most often succeed in getting me pleasantly wound up. Particularly those from the four-color critical theorists out there (and I DON'T use the

HI & SY "THOSE Goofy GEEZERS"
by BORIS Tur
I HEAR THEY'RE COMING OUT WITH A NEW PRODUCT DESIGNED ESPECIALLY FOR OLD PEOPLE ON FIXED INCOMES!
REALLY? WHAT MIGHT THAT BE, HI?
GERITOL FLAVORED DOGFOOD.

term derisively) that put so much blood, thunder, spit, polish, fire and ice into their arguments for this or that criterion of excellence in comics. I love it! It's like a microcasm of literary theory as a whole. Paul Barberi's neo-classical (what else can I call 'em?) pronouncements in the June issue and Mike's Romantic (big r) reply are the most engaging extracts from the entertainment vs. estheticism argument I've yet read. Not counting Tolstoy.

I feel obliged to point out, though, that you guys seem to be using the terms "entertaining" and "artistic" as if they were absolute and mutually exclusive. They're relative terms. I think of entertainment (in comics, at any rate) as providing more generalized pleasure than insight, and art (again, in comics) as attempting to offer insight that transcends its own superficial subject matter. That would also fit Mike's contrast of GREEN ACRES and UNITED STATES, as well as, say, most issues of THE AVENGERS vs. most issues of the new X-MEN. But how do you gauge entertainment value? By sales figures and Nielsen ratings? That would mean that the brilliant adaptation of Thurber's work, MY WORLD AND WELCOME TO IT, the Emmy magnet that was replaced after one year by ME AND THE CHIMP, can't be objectively called entertainment OR art. It also means that the X-MEN should not be selling so well. And that that relatively recent comic phenomenon known as the epic should not be popular.

For myself, I like both the pedestrian and the cosmic... in moderation. I enjoyed Starlin's CAPTAIN MARVEL and WARLOCK, but lost my patience with the recent AVENGERS Michael/Korvac epic and its overindulgence in ersatz-heaviness. And for all my respect for Claremont and Byrne's Phoenix saga, it DID seem to dribble out a bit too long and too grimly. On the other hand, my enjoyment of interlude stories and comic relief doesn't blind me to the fact that much of the "battle wisecracks" and innocent bystander scenes in comics is just so much Script-writer's Helper, bland and insubstantial. As for Kirby's Fourth World, since you both mention it, I enjoyed about one fourth of it. When Jack makes the mistake of trying to write, he demonstrates the worst of what I think of as "grandeur hype" -- the comic that spends more effort telling you how great it is rather than showing you. Paul is right about a certain "mythic and symbolic power" to Kirby's art ideas, but when Jack tries to put it to words, it comes out like a Wagne an opera about Scooby Doo.

Nevertheless, Mike, if your standard for what's worth reading (o watching) is whether or not it makes you feel good, you're denying it th chance to work toward the artistic status you claim comics (and I presu TV) do not now possess. If you find FIRST KING DOM, Craig Russell, a other creations and creators of their ilk painful to read, keep in mind th Shakespeare, Joyce, Browning, and Faulkner, as well as such dramatic masterpieces as EQUUS, WHO'S AF OF VIRGINIA WOOLF, and most o Ingmar Bergman ain't no picnic. So ly some works, whether they be lite classics or a 50¢ comic deserve to b struggled through, in spite of what Nielsens and best seller lists tell us

One last (blessedly non-pontifi question. Is the Alley Award-winn Carol Kalish, whose letter was in th April issue, the person I think she I I went to grade school with a Carol Kalish in York County, Virginia ye ago, a girl who had a passion for di saurs and introduced me, indirectly the Narnia books; she'd be in her m twenties now. Could you mention where this Carol's reviews, editing, etc. have appeared?

[Mostly, Carol Kalish has written f THE COMICS JOURNAL, the most notable I'd guess being an article w Richard Howell about the new X-M You can find TCJ (with listings of b issues and articles contained therein at most comic shops. Currently, sh and Richard are editing CHAPTERS, new monthly tabloid comic strip rep ing publication which takes up som what where we left off with the GA ZETTE and the GUARDIAN. An ad for it appears in that issue of TCR h letter appeared in.

Believe me, I've struggled thro plenty of comics. (Some of the tim it's my fault, I'll admit.) But we're talking mostly about sequential, co uity-based, month-to-month chara and stories, and not a story fully-p to have a definite artistic purpose; this light I rarely find it valuable t continue to struggle through someth I do not enjoy. And I didn't mean imply that just because I don't wish make judgements as to what consti

art in comics or TV that there isn't art in either or that I don't make qualitative judgements purely based on how good something makes me feel. Certainly, I meant by "good" more accurately the opposite of bad. If, by the end of viewing or reading something, I am not left with a feeling of disgust or an impression that I have wasted whatever time I have spent in doing so, then I have been entertained.

Most important, I think, is that even if one does wish to judge what is art and what isn't, one should not impose the standards inherent in those on everything else to one's own detriment. It is important to be able to appreciate what is fully successful and "artistic"; it is also valuable for anyone who doesn't want to go around hating everything to be able to read SCOOBY DOO, to pick something out of the air, and derive from it the pleasure inherent in its intent, which is simply good entertaining storytelling. Knowing that SCOOBY DOO will never be written up in the ALL IN COLOR FOR A $1.75 written in the year 1987 as a prime example of "Anthropomorphic existentialism" or some such crap should never prevent anybody from enjoying it. I know I'm not. All I ask is that no one attempt to do so. MT]

JIM TYNE, 428 1/2 Pine, DeKalb, IL 60115: My favorite feature in TCR is the STAR HAWKS series. I'm curious as to whether the strip still runs, though.

The Marvel/DC news is fun, but as usual, the potential is always more exciting than the four-bit, four-color reality. The coming comic section is more practically useful in helping me pick out which four-color books to buy this month. By all means continue to include Warren, Harvey, Charlton, Archie, Heavy Metal and Whitman (?) WITH the notations of special interest issues... I do buy some of these. There's always a chance of some fine work popping up. Witness Toth's BRAVO in ROOK #3. The info is a great help, especially since there are no good stores anywhere around here.

Another thing I like are those tidbits that Mike drops in his answers to letters. I really enjoy hearing about lesser known comics like ALAN LADD, SGT. BARNEY BARKER, BUZZY, HAVE GUN WILL TRAVEL and SGT. BILKO. It's good to know what people like besides BATMAN, CAPTAIN MARVEL and THE SPIRIT.

Yeah, that's why I like ten best lists, though they're more often found in TROUSER PRESS or ROLLING STONE or TAKE ONE (R.I.P.) than in comics oriented magazines. People tend to slip in a few more esoteric choices and then I try to track down a copy, just to see if the "critic" knows what he's talking about. I enjoy many kinds of comics and I really do want to know -- which are the best in each genre? (Just be sure to keep those lists out of the dealers' hands.)

It pleases me greatly to see magazines and clubs springing up based on Pogo, Little Lulu, Harvey characters, CLASSICS ILLUSTRATED and of course Barks ducks. I guess it's the open-minded attitude toward comics and other zines that I like about TCR.

Cat's Eisner articles were great as was the Death piece a couple of issues back. Did not care for the ASTERIX pieces, much prefering Decker's CJ38 article, which told me more of what I want to know, such as history and availability of the strip, and info on its creators. I really would like to know more about European comics, though, having only recently latched onto the BLUEBERRY westerns.

I would like to see regular listings of the Tempo reprints as they are released. Also any other reprint books.

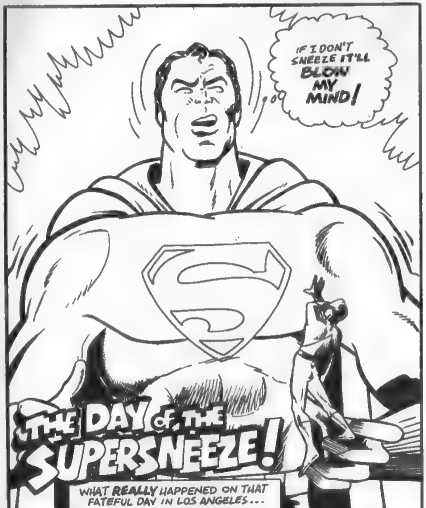
So, TCR covers the bases, info, articles, strips, letters, in good form. As the usual undemanding subscriber I can only add: More and better! (Heh-heh.)

[Yeah, we're wondering whether STAR HAWKS ended too. We get our material in batches as we need it, and since we're a year behind, we haven't been told. Dan and Maggie Thompson have said that it is, and they're pretty reliable, so it could very well be.

I generally like to mention comics I've just finished reading a bunch of (I've got about 7000 comics I haven't read yet, and I like to read an entire run at a time if possible, so it's going slowly.) For my own sanity, I try to diversify the subject matter, and the titles you mention are the ones that caught enough of my fancy to pull out first. I would be loathe, however, to try a top ten list of best titles, since my collection comprises about 1500 different titles (just as I would find it impossible to choose the ten best 45s in my record collection of 12,000 or the best album out of 2500). I can't play that game fairly, since what I've read last is usually among my favorites.

Paulette Carroll's ASTERIX articles have steered around to what you wanted to know about: the strip's history and creators. After she concludes the series, we'll talk about her discussing other European comics, since she reads and collects most of the comics published on the continent. MT]

ALLEN ROSS, 3600 North Hills Drive


IF I DON'T SNEEZE IT'LL BLOW MY MIND!
THE DAY OF THE SUPERSNEEZE!
WHAT REALLY HAPPENED ON THAT FATEFUL DAY IN LOS ANGELES...
-HANLEY-2-86
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HI & SY "THOSE GOOFY GEEZERS" by BORIS TOTIERS

YOU'VE GOT THE 3-DAY MEASLES, ISN'T IT? OUR ARE THAT CAN BE FATAL!
I KNOW, BUT THE DOCTOR SAYS I HAVE NOTHING TO FEAR FROM THEM!
THAT'S GOOD!
YEAH, HE FIGGERS MY HEART SHOULD GIVE OUT ON ME BY TOMORROW, AT THE LATEST.

#264, Austin, TX 78731: I basically just don't care for BULLET CROW or DICK DUCK, DUCK DICK. However, I do like Engel and Fiala's FANDOM CONFIDENTIAL, although this past month's (June) was a little on the sick side. I did enjoy the Bill Gaines one, though.

Suggestions for comic strips: how about SUPERMAN and BATMAN Sundays from the '40s, the rare WONDER WOMAN strip, the BATMAN strip from the '60s, the early '50s DENNIS THE MENACE (which have only been reprinted in two out of print books by Holt-Rinehart-Winston -- Avon in paperback) called D.T.M. and MORE D.T.M.) and BROOM-HILDA, starting in 1970 -- and how about DONALD DUCK and MICKEY MOUSE?

[How about Donald Duck and Mickey Mouse? Aren't they a couple of funny guys?

Um, the BATMAN Sundays have been pretty well reprinted in the BATMAN ANNUALs of the '60s. I don't really think reprinting the SUPERMAN Sundays in our comics section would be too esthetically pleasing in the screened format we'd have to run them in. And WONDER WOMAN is currently appearing in CHAPTERS. So, except for BROOM-HILDA (which I would dearly love to have, although it too has been reprinted in paperback), I think you need a new list of requests. MT]

Aardvark-Vanaheim News

CEREBUS #19 continues Cerebus's new-found alliance with the T'Gitans in their plot to overthrow Lord Julius and capture the ancient city of Palnu. "She-Devil In The Shadows" takes place in Togith where the Earth-pig has gone to obtain much-needed trained mercenaries for the coming attack.

"The story is the return of Red Sophia -- but it's not really the return of Red Sophia," says writer-artist Dave Sim. "That's really all I can say about the plot, without giving it away. There's also a bit more of Lord Gorce in this one. Deni's [publisher Deni Sim] decided he's a really slimy character -- that's probably why he's so easy to write."

The issue also marks a kind of landmark, surpassing Mike Friedrich's previous record of eighteen issues of alternative comic, STAR*REACH.

The SWORDS OF CEREBUS soft-cover announced in TCR's July issue has an "almost nearly just about certain" release date in October. "That's barring certain variables like the current newsprint shortage escalating, the pages of the story I'm doing with Marshall Rogers getting stuck in the Post Awful or a last minute decision to spend August in a coma."

Et Al

James Waley and Jim Craig have gotten together and are the heads of a CAPTAIN CANUCK competitor in the Canadian-produced comic book field. Calling their company Thunder Comics, the publishers intend to produce a nationally-distributed, four color (printed by World Color Press) 50¢ comic with 48 pages sometime this winter called NORTHERN LIGHT.

Deja Vu

Jerry Sinkovec, my publisher, is in the midst of a long and laborious attempt to assemble an index through the collection of every IW/Super comic ever printed. The IW/Super line, for those of you who haven't had the pleasure of seeing any of their output, is composed entirely of reprints of comic books published by out-of-business comics publishers (and even some in-business publishers, as Marvel comics were slipped in a few issues). These comics were pretty much a hit-or-miss proposition; the result of acquiring the plates to a bunch of comics printed from four to twenty years previously, the line is a miasma of poorly chosen and unmatched covers and stories. In the midst of the dross are some gems, and dealers have managed to jack the prices on some of them up to the $25 mark. Generally, these are reprints of Golden Age super-heroes (with Phantom Lady comics, terrible product desirable because of its "esoteric" nature, getting the real big bucks), with my particular taste leaning toward the DOLL MAN, PLASTIC MAN and SPIRIT trilogy.

Anyway, when Super went out of business, the flow of high-priced material in a cheap package ended. It resurfaced for a short period in the early '70s when Skywald, Israel Waldman's (the IW of IW/Super) ill-fated publishing venture appeared. But since then, no non-DC or Marvel stuff has appeared.

There's some kind of masochistic streak in collectors who are willing to wade through old comics which are of questionable value simply because they are so old and because they offer something that does not exist in today's comics. Well, I miss that. And so, on pages 18 through 24, you will find an example of something which would have been right at home in the pages of IW/Super reprints.

CAPTAIN FLASH debuted in November of 1954 under the inauspicious banner of the Sterling Comics Group. It ran for four issues, just seeing the early days of the Comics Code Authority. Captain Flash is one of the earliest examples of the Silver Age; while Marvel was attempting to bring back Captain America, Sub-Mariner and Human Torch, while ME was launching the Avenger, while Charlton was reviving the Blue Beetle, and while DC was cancelling Captain Comet, Johnny Quick and the original Robotman, Captain Flash and his sidekick Ricky appeared, ready to take on Commies, crooks and invaders from space, with his super-atomic power. Don't ask me anything else about the pair -- this story, rescued from obscurity by a late '50s black and white reprint in the English comic book YOUNG MARVELMAN, is the only example I own, although Jerry has seen the first three issues, noting the costume coloring (see the back cover). This story isn't in #1-3, so it's possible that it was in #4's final story position -- which means that The Imagions are probably still here among us, I'm certain you'll be horrified to know. If anyone can tell us for sure, it sure would take a big load off our minds.

This story is here as an experiment. Since it appeared in 1955, it's still in copyright. (It's © 1955, Sterling Comics.) We could be convinced to continue the series, reprinting six pagers from the pre-1952 (or thereabouts) days, all of which, assuming the company which originally published them went out of business, are in the public domain. If anyone has any black and white (in other words, foreign) reprints they'd like to see in print again, and are willing to loan them to us, we'll be glad to indulge in a little masochistic nostalgia again.

One other thing: The PRICE GUIDE (after wrongfully crediting the CAPTAIN FLASH series to Alex Toth) claims this was drawn by Mike Sekowsky. My own guess would be Bill Walton. Can anyone say for sure?

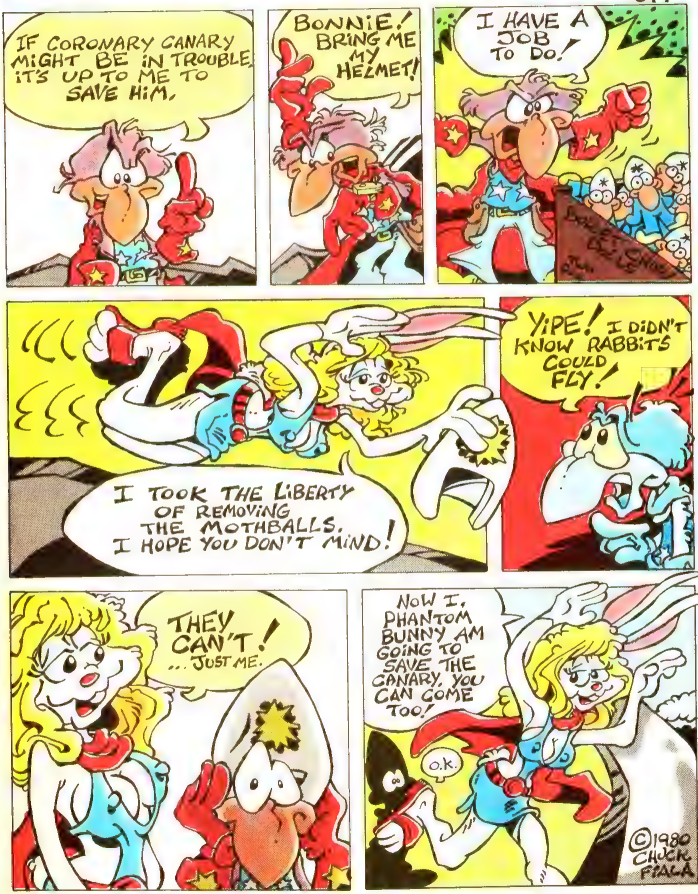
MT

BULLET CROW by CHUCK FIALA

★ ★ ★

FOWL OF FORTUNE

017


IF CORONARY CANARY MIGHT BE IN TROUBLE IT'S UP TO ME TO SAVE HIM.
BONNIE! BRING ME MY HELMET!
I HAVE A JOB TO DO!
YIPE! I DIDN'T KNOW RABBITS COULD FLY!
I TOOK THE LIBERTY OF REMOVING THE MOTHBALLS. I HOPE YOU DON'T MIND!
THEY CAN'T! ... JUST ME.
NOW I, PHANTOM BUNNY AM GOING TO SAVE THE CANARY. YOU CAN COME TOO!
O.K.
©1980 CHUCK FIALA

DICK DUCK, DUCK DICK

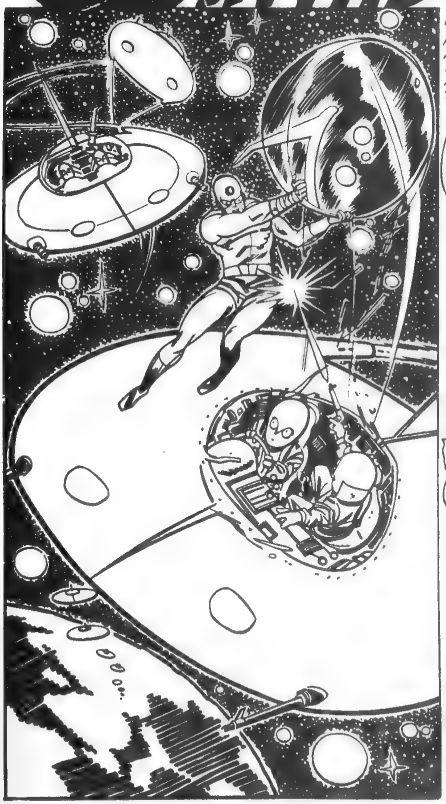
by Jim Engel

HI, PAV..
SURPRISE! HAPPY BIRTHDAY!
YOU COULDN'T FOOL ME!! I KNEW IT WAS YOUR BIRTHDAY TODAY! C'MON! GET YOUR PRESENT!
OH, PAVLOV! YOU DIDN'T HAVE TO...
HOLY COW! JUST WHAT I'VE BEEN WANTING!! A NEW FILE CABINET!!!
IT'S SECOND HAND... IT'S ALL I COULD AFFORD... I HOPE YOU LIKE IT...
I LOVE IT!! I'VE NEVER SEEN A FILE CABINET THIS BIG!!
LIKE IT??
GOODIE! NOW YOU STAY HERE, I'LL BRING YOU A PIECE OF THE CAKE I MADE!
IT'S BEAUTIFUL, PAV! WHERE'D YOU EVER GET IT??
WHAT?
I SAID, WHERE'D YOU GET IT??
WOW!
LOOK IT THESE DRAWERS! THEY'LL HOLD A TON!!
OH! I GOT IT FROM SARGEANT O'HOOLEY...
AARG!
...DOWN AT THE MORGUE!
THE END

© TIMES MIRROR, G.&A.&S., 1984

CAPTAIN FLASH The INVADERS

From out of space come strange creatures to threaten the earth! And once again the daring, two-fisted, invincible CAPTAIN FLASH, who is really Prof. Keith Spencer, goes forth to meet the challenge to save mankind from the menace of...



IT'S 11 P.M. AND THE EMPLOYEES OF THE ATOM CITY LABORATORIES, WHO HAVE BEEN WORKING OVERTIME ARE THROUGH FOR THE NIGHT. KEITH SPENCER AND RICKY SCOTT ARE LEAVING WITH THEM WHEN THE BLAST OCCURS...
GREAT SCOTT, KEITH, WHAT DO YOU SUPPOSE COULD HAVE BLOWN UP OUT THERE ON THE DESSERT?
I DON'T K BUT I'M ING TO TO FIND COME ON I'LL DRIV OUT THER IN MY CA
SOON...
WE'LL KNOW M ABOUT TH AFTER WE GONE DO FOR A LOOK!
DO YOU THINK IT WAS A METEORITE, KEITH?

WHEN KEITH AND RICKY REACHED THE CRATER, THEY FOUND AN OLD SOURDOUGH THERE AHEAD OF THEM...
WHO YOU WAS WHAT HIT HERE, MISTER?
SURE DID! I WAS JUST COMING BACK FROM MY URANIUM PROSPECTIN' WHEN I SEE THIS BIG THING...IT WAG FLAT LIKE A PIE PLATE...CAME DOWN ABOUT A HUNDRED MILES A SECOND... IT WAS ALL LIT UP, AND...
HERE WE GO AGAIN... THE OLD MAN SAYS HE SAW A FLYING SAUCER!
NO I DIDN'T NEITHER! I DON'T KNOW NOTHIN' ABOUT NO FLYIN' SAUCER...I ONLY KNOW WHAT I SEEN!
LET'S GO DOWN THERE, RICKY!
WE MUST BE DOWN A HUNDRED FEET, KEITH! I'M BEGINNING TO FEEL A LOT OF PRESSURE ON MY EARDRUMS!
I DON'T THINK WE'VE GOT MUCH FURTHER TO GO, RICKY! I SEE SOMETHING!
THAT OLD SOURDOUGH WAS RIGHT, RICKY... THIS IS SOME SORT OF FLYING SAUCER, BUT I DON'T SEE ANY SIGNS OF LIFE ABOUT!
WHOEVER OR WHATEVER IS ABOARD WAS PROBABLY KILLED BY THE... OH, MY GOSH! LOOK OUT, KEITH!!
BEFORE KEITH SPENCER CAN CLAP HIS HANDS AND BRING ABOUT THE ATOMIC CHARGE THAT WOULD CHANGE HIM INTO THE MIGHTY CAPTAIN FLASH...
TRY, KEITH, TRY!
I CAN'T! THEY ARE DUPLICATES OF MYSELF! RICKY... BEHIND YOU!
OUTNUMBERED, THEIR STRUGGLE AGAINST THE STRANGE INVADERS PROVED USELESS, KEITH AND RICKY ARE SOON PRISONERS ABOARD THE FLYING SAUCER...
THEY'VE CHANGED THEIR APPEARANCE, KEITH! WHAT DO THEY WANT WITH US?
I'M NOT SURE, BUT FROM THE LOOKS OF THESE CREATURES I'D SAY THEY'RE FROM OUT OF THIS WORLD... AND THAT'S PROBABLY WHERE THEY'RE TAKING US!
SUDDENLY, THE FLYING SAUCER RISES WITH SUCH TREMENDOUS SPEED THAT IT IS INVISIBLE TO THOSE GATHERED AT THE CRATER'S EDGE...
WHAT'S THAT? I FEEL A HOT WIND!
THE COOL DESERT AIR, HITTING THAT WHITE HOT METEORITE HAS CAUSED A BACK-BLAST! WE'LL NEVER SEE KEITH SPENCER OR RICKY DAVIS AGAIN!
WHOOSH!

STREAKING THROUGH SPACE AT 6,000 MILES A SECOND, THE FLYING SAUCER REACHES THE MOON IN A SHORT TIME...

WE'LL BE BLOWN TO BITS WHEN WE HIT, KEITH!

NO, YOU ARE TOO VALUABLE TO LOSE THAT WAY! WE'LL SWERVE AROUND THE MOON IN A FEW MINUTES!

I'LL TELL YOU THIS MUCH. WE AR FROM IMAGO, AN ORBITLESS PLANET! WE CAN CONTROL OUR DIRECTION AND NOW WE'VE CONCEAL OURSELVES BEHIND THE MOON.

HEAR THAT, KEITH? NOT ONLY CAN THEY MAKE THEMSELVES LOOK LIKE US...THIS LITTLE GUY SPEAKS ENGLISH... AND WITH MY VOICE!

WOULD YOU MIND LETTING US KNOW WHAT THIS IS ALL ABOUT?

YOU MEAN YOU'RE HIDING WAITING TO SNEAK UP ON EARTH? BUT WHY? WHY NOT BE OUR FRIENDS?

KEITH SPENCER'S QUESTIONS GO UNANSWERED AS THE FLYING SAUCER SLOWS FOR A LANDING ON IMAGO...

SOON...

THIS WOULD BE A GOOD TIME FOR CAPTAIN FLASH TO PUT IN HIS APPEARANCE! WE COULD GET BACK INTO THAT SAUCER AND...

NOT YET, RICK! B IF WE GET AWAY, EARTH WILL STIL IN DANGER! I W TO FIND OUT WHA THE PEOPLE O IMAGO ARE UP

WE APPROACH MIRAGO, LORD OF ALL IMAGONS! YOU WILL BOTH PROSTRATE YOURSELVES AT HIS FEET AND DO NOT RISE UNTIL HE SPEAKS!

FRIEND, YOU BROUGHT THE WRONG PEOPLE TO YOUR SHABBY LITTLE PLANET! AMERICANS WON'T LIE DOWN BEFORE ANY MAN... HERE OR ON EARTH!

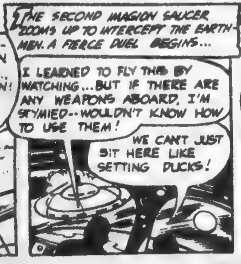
SO YOU'RE MIRAGO! THE LITTLE MAN WHO PLANS TO TAKE OVER THE EARTH! I DON'T THINK YOU'LL SUCCEED!

AH, BUT WE MUST SUCCEE OR PERISH! IMAGO WAS ONCE A THRIVING PLANE UNTIL THE SUN LOST ITS GRAVITATIONAL HOLD ON US IMAGO SLOWLY HAS BEEN TURNI BACK INTO THE GASEOUS STATE 10,000,000 YEARS AGO... A POWDER KEG FLOATING THRO THE UNIVERSE!

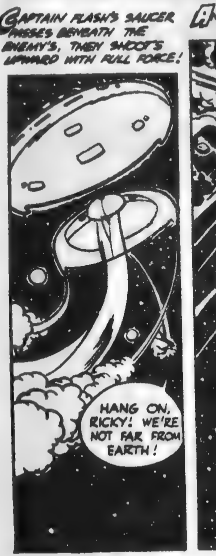
POWDER KEG?
EXACTLY! ONE TINY SPARK AND IMAGO MIGHT BE ATOMIZED! IT'LL BE THE END OF THE MIRAGO DYNASTY! MY ANCESTORS HAVE RULED FOR 2,000,000 YEARS...AND IF I CANNOT HAVE THIS PLANET, THEN I'LL TAKE OVER ANOTHER!
AND WITH YOUR ABILITY TO LOOK AND SOUND LIKE EARTHMEN, YOU'LL INVADE OUR PLANET, POSE AS WORLD LEADERS, AND SOW DISTRUST AND HATE AMONG US UNTIL OUR PEOPLE DESTROY EACH OTHER!
PRECISELY! THAT'S WHY WE NEEDED YOU TWO EARTHLINGS -- TO IMAGE OURSELVES BY! IN A YEAR, MIRAGO WILL RULE A NEW PLANET -- EARTH!
KEITH SPENCER AT LAST BRINGS HIS HANDS TOGETHER, STARTING THE ATOMIC EXPLOSION WITHIN HIMSELF, THAT WILL CHANGE HIM INTO..
...THE MIGHTY MAN OF RADIATION, CAPTAIN FLASH!
BUT LORD MIRAGO REACTS SWIFTLY! HE BARKS A COMMAND...
CAPTAIN FLASH -- I CAN'T TELL WHICH ONE IS YOU!
THEY SHOULD HAVE PRINTED SCORECARDS!
I GET YOU...WE'LL TALK A LINGO ONLY WE KNOW...BASEBALL! AND THE ONE WHO ANSWERS FIRST IS EITHER YOU OR ME!
RIGHT, RICKY! WHAT DO YOU THINK OF THE BRAVES' CHANCES THIS YEAR?
CAPTAIN FLASH MAKES A SUDDEN DISCOVERY...
RICKY, THE HOME TEAM PLAYERS LOOK LIKE US EXCEPT FOR ONE THING... THE PALMS OF THEIR HANDS ARE GREEN!
SO I SEE! I THINK THE YANKS STAND A GOOD CHANCE IF WE TRY A DOUBLE STEAL FOR THE PLATE! HOW ABOUT A HIT-AND-RUN PLAY?
THE BASEBALL PATTER BEWILDERS THE IMAGINS AND CAPTAIN FLASH CATCHES THEM COMPLETELY OFF GUARD...
WHAT'S THE SCORE, RICKY?
I HAVE TO USE FOOTBALL TACTICS! THE OPPOSITION WON'T STICK TO BASEBALL RULES! I HOPE YOU'RE HEADED FOR THE PLATE, CAPTAIN FLASH!

CAPTAIN FLASH KNOWS THAT RICKY'S "HOME PLATE" MEANS THE HANGAR WHERE THE MAGNON FLYING SAUCERS ARE KEPT..
GET INTO THAT SAUCER, RICKY! I'M GOING TO PUT THESE OTHERS OUT OF COMMISSION SO THEY CAN'T FOLLOW US!
MAKE IT FAST! THEY'RE COMING!

THIRTY SECONDS LATER...
WE MADE IT, CAPTAIN FLASH!
NOT YET, RICKY! I FORGOT THAT SAUCER ON THE LANDING FIELD... THE ONE WE CAME IN! IT'S TAKING OFF-- WE'RE IN FOR A BATTLE!


THE SECOND MAGNON SAUCER ZOOMS UP TO INTERCEPT THE EARTHMEN. A FIERCE DUEL BEGINS...
I LEARNED TO FLY THIS BY WATCHING... BUT IF THERE ARE ANY WEAPONS ABOARD, I'M STYMIED-- WOULDN'T KNOW HOW TO USE THEM!
WE CAN'T JUST SIT HERE LIKE SETTING DUCKS!

IN 'ICE BOLT' STREAK'S INTO SAUCER AND FLASH, SHOVING OUT OF HARM'S WAY, TAKES THE
WOW! IF THAT THING HIT ME, I'D BE DONE FOR!
THEY WON'T GET ANOTHER CHAN TO DO THAT! I'M GOING TO RAM THEM RICKY!


CAPTAIN FLASH'S SAUCER PASSES BENEATH THE ENEMY'S, THEY SHOOT'S UPWARD WITH FULL FORCE!
HANG ON, RICKY! WE'RE NOT FAR FROM EARTH!

AND AS THEY HURL EARTHWARD...
THAT'S THE END OF OUR PLAYMATES!

WE'LL NEVER MAKE IT, UNLESS...

CAPTAIN FLASH AGAIN, WITH A OF HIS HANDS, RENEWS THE AT IMPULSE IN HIMSELF BEFORE THEY

DOWN, DOWN THEY GO..BUT THE GIANT CUSHIONS THEIR FALL BY CREATING AN UP-DRAFT...

I'LL HAVE YOU BACK IN ATOM CITY IN A FEW MINUTES, RICKY...AND AFTER WE'VE HAD FOOD AND DRINK, WE'RE GOING BACK TO THAT CRATER AND MAKE SURE NO OTHER IMAGIONS ARE LURKING ABOUT!

LATER.. AFTER CAPTAIN FLASH HAS TURNED BACK INTO KEITH SPENCER...

YOU'RE SURE NO ONE ELSE CAME OUT OF THE CRATER?
THERE'S BEEN A CROWD SINCE YOU WENT DOWN THERE... AND WE DIDN'T EVEN SEE YOU COME UP, PROFESSOR! BUT SINCE YOU'RE HERE AND SAFE, I GUESS WE'LL LEAVE!

AND SO, SATISFIED THAT NONE OF THE IMAGIONS ARE LEFT ON EARTH, KEITH AND RICKY LEAVE WITH THE CROWD! THE NEXT DAY, AT ATOM CITY CITY HALL...

THAT'S THE STORY EXACTLY AS IT WAS TOLD TO ME BY CAPTAIN FLASH, MAYOR DALTON!
IMAGIONS! CREATURES FROM ANOTHER WORLD WHO CAN TALK AND LOOK LIKE ANY HUMAN! ONLY THE PALMS OF THEIR HANDS ARE GREEN!
OH, COME PROFESSOR KEITH, SURELY YOU DON'T BELIEVE SUCH NONSENSE!

IT'S NOT NONSENSE..I HAPPEN TO KNOW EVERY WORD OF IT IS THE TRUTH BECAUSE I... ER... CAPTAIN FLASH NEVER LIES!
WELL, LET'S NOT ARGUE! PLEASE THANK CAPTAIN FLASH FOR SAVING US FROM INTERPLANETARY INVASION!

I DON'T THINK MAYOR DALTON IS AT ALL CONVINCED..THAT THE EARTH WAS IN DANGER, RICKY!
WHAT DIFFERENCE DOES IT MAKE! THE DANGER IS PAST NOW, ISN'T IT?

BUT WE KNOW BETTER! CAN THE IMAGIONS REALLY TAKE OVER THE EARTH? WATCH FOR THE NEXT THRILLING ISSUE OF CAPTAIN FLASH!

THE END

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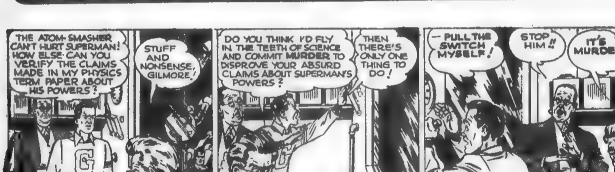
SUPERMAN by Siegel & Shuster

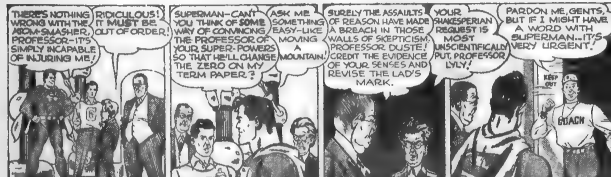
SO- THAT THING WILL BOMBARD ME WITH ELECTRONS MOVING AT 100 MILLION M.P.H. AND CHARGED WITH 3 MILLION VOLTS, EH?
PRECISELY! NOW WILL YOU RETRACT YOUR CLAIM OF INVULNERABILITY?
DUSTE--YOU'RE GOING TOO FAR!
NOT AT ALL, PROFESSOR LYLY. PROFESSOR DUSTE IS PERFECTLY JUSTIFIED. LET'S GO ON WITH THE TEST.
WITHDRAW, SUPERMAN! YOU'LL BE BLASTED TO ATOMS!
APPARENTLY LYLY DOUBTS YOU TOO, SUPERMAN. HE'S HERE IN 1938, WE'LL PROCEED TO THE SWITCHES IN THE BALCONY. SIGNAL WHEN YOU'RE READY-OR WHEN YOU'RE WILLING TO ADMIT YOUR HOAX.
NOW YOU'LL SEE WHAT A THOROUGHLY FAKE YOU'VE CHAMPIONED, SUPERMAN WILL NEVER SIGNAL ME TO PULL THIS SWITCH! HE KNOWS THE ATOM-SMASHER WILL DESTROY HIM!
PROFESSOR DUSTE, YOUR TACTICS ARE DISTRESSINGLY UNFAIR!
LOOK--HE'S WAVING! HE'S GIVING YOU THE SIGNAL TO PULL THE SWITCH!
ARE YOU QUITE CERTAIN? I--I CAN'T SEE HIM SO WELL FROM HERE--
THE CHARLATAN! HE'S CALLED MY BLUFF, BUT CAN I CALL HIS? IT--IT'D BE MURDER!
HOW EMBARRASSING! SUPERMAN GAMBLED THAT I WOULDN'T RISK KILLING HIM BY SWITCHING ON THE ATOM-SMASHER. SO HE URGED ME TO DO IT, THEREBY BOLSTERING THE MYTH OF HIS INVULNERABILITY!
SERVES YOU RIGHT, PROFESSOR, DUSTE!
IN YOUR EAGERNESS TO PROVE SUPERMAN A FAKE, YOU INSIST ON HIS TRYING THE ONE THING THAT MIGHT DESTROY EVEN HIM. DON'T YOU SCIENTISTS UNDERSTAND MODERATION?
BAH! I SIMPLY MUST EXPOSE HIM!
OUTSIDE ON THE CAMPUS...
GILMORE-WARNER'S YOUR BASEBALL OUTFIT? ARE YOU SICK?
I'M AFRAID I CAN'T PLAY, COACH. I'M PLUNGING OUT OF COLLEGE UNLESS SUPERMAN DECIDES TO HELP ME...
HEY, GILMORE/ SUPERMAN IS HERE! PROFESSOR DUSTE IS IN THE ATOM-SMASHER LAB WITH HIM RIGHT NOW!
PROFESSOR DUSTE IS TESTING SUPERMAN'S INVULNERABILITY ON THE ATOM-SMASHER RIGHT THIS MINUTE!
COME ON! MY WHOLE FUTURE DEPENDS ON THIS!
COME TO THINK OF IT-- AS LONG AS SUPERMAN'S HERE, MAYBE HE CAN HELP ME OUT, TOO!
NOW THAT I'VE GOT SUPERMAN TO SUBMIT TO THIS CYCLOTRON TEST, I DAREN'T PULL THE SWITCH FOR FEAR OF KILLING HIM! WHAT SHALL I DO?
I CAN ANSWER THAT, PROFESSOR!

The Menomonee Falls Gazette


THE ATOM-SMASHER CAN'T HURT SUPERMAN! HOW ELSE CAN YOU VERIFY THE CLAIMS MADE IN MY PHYSICS TERM PAPER ABOUT HIS POWERS?
STUFF AND NONSENSE, GILMORE!
DO YOU THINK I'D FLY IN THE TEETH OF SCIENCE AND COMMIT MURDER TO DISPROVE YOUR ABSURD CLAIMS ABOUT SUPERMAN'S POWERS?
THEN THERE'S ONLY ONE THING TO DO!
PULL THE SWITCH MYSELF!
STOP HIM!!
IT'S MURDER

GET AWAY FROM THAT SWITCH--YOU-- YOU MURDERER!
WAIT, PROFESSOR! IT'S INCREDIBLE-- BUT LOOK!
WHY--HE SEEMS ABSOLUTELY UNHURT! I DON'T THINK IT POSSIBLE, BUT THAT PROVES IT!
AND WITH SUPERMAN'S INVULNERABILITY PROVED, I GUESS YOU CAN CHANGE THAT ZERO ON MY TERM PAPER, SIR!
DON'T BE ABSURD, GILMORE! SUPERMAN'S ABILITY TO WITHSTAND TH TEST PROVES SIMPLY THA THE ATOM-SMASHER IS OUT OF ORDER!

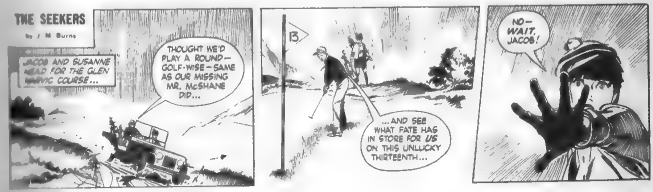
SUPERMAN--ARE YOU ALL RIGHT?
OF COURSE--HE'S ALL RIGHT. WHY SHOULDN'T HE BE?
NEVER FELT BETTER. THOSE THREE MILLION VOLTS WERE QUITE STIMULATING!
THREE MILLION VOLTS. NONSENSE! YOU WOULDN'T BE HERE TO TELL THE TALE IF THERE WAS NOT SOMETHING WRONG WITH THE ATOM-SMASHER.
BUT THERE WASN'T ANY-THING WRONG WITH IT, PROFESSOR.
MY DEAR MR. SUPERMAN--IT IS SCIENTIFICALLY EXCLUDED THAT ANY MORTAL CAN SURVIVE A THREE MILLION VOLTS. YOU SURVIVED. THEREFORE THE MACHINE MUST BE OUT OF ORDER!


THERE'S NOTHING WRONG WITH THE ATOM-SMASHER, PROFESSOR--IT'S SIMPLY INCAPABLE OF INJURING ME!
RIDICULOUS! IT MUST BE OUT OF ORDER!
SUPERMAN--CAN'T YOU THINK OF SOME WAY OF CONVINCING THE PROFESSOR OF YOUR SUPER-POWERS SO THAT HE'LL CHANGE THE ZERO ON MY TERM PAPER?
ASK ME SOMETHING EASY--LIKE MOVING A MOUNTAIN!
SURELY THE ASSAULTS OF REASON HAVE MADE A BREACH IN THOSE WALLS OF SCEPTICISM, PROFESSOR DUSTE! CREDIT THE EVIDENCE OF YOUR SENSES AND REVISE THE LAD'S MARK.
YOUR SHAKESPERIAN REQUEST IS MOST UNSCIENTIFICALLY PUT, PROFESSOR UNLY!
PARDON ME, GENTS, BUT IF I MIGHT HAVE A WORD WITH SUPERMAN...IT'S VERY URGENT!
BRB? OK?
BTAACH

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
HOW DO YOU FEEL ABOUT HIGHLAND GAMES?
WHAT SORT OF HIGHLAND GAMES DO YOU HAVE IN MIND?
GOLF, ME PRISSY BONNIE LASSIE...
GOLF, EH? THE MOST DANGEROUS SPORT THERE IS FOR SOME PEOPLE JUST NOW...

THE SEEKERS
by J. M. Burns
UNDER HER SHOWER SUSANNE HOLDS A THROW-IN ABOUT THE CASE...
SIX GUYS DISAPPEAR — PLAYING GOLF IN DIFFERENT PARTS OF THE COUNTRY. SAME MYSTERIOUS SET-UP EACH TIME — VANISHING IN A PUFF OF SMOKE. SO NOW JACOB WANTS US TO BE GOLFING GUINEA PIGS...
AND IT'S THE LAST GAME I WANT TO PLAY — BUT I HOPE IT ISN'T!
SPEED IT UP, SUSANNE, OR I'LL COME IN THERE AND DRAG YOU OUT SCREAMING...
SCREAMING? HOW OLD HAT CAN YOU GET?


THE SEEKERS
by J. M. Burns
JACOB AND SUSANNE HEAD FOR THE GLEN MINYIC COURSE...
THOUGHT WE'D PLAY A ROUND — GOLF-WISE — SAME AS OUR MISSING MR. McSHANE DID...
13.
...AND SEE WHAT FATE HAS IN STORE FOR US ON THIS UNLUCKY THIRTEENTH...
NO — WAIT, JACOB!

THE SEEKERS
by J. M. Burns
JACOB!
NEXT SECOND THE BALL DROPS INTO THE FATAL HOLE AND... NOTHING...
YOU SHOULD SEE YOUR FACE, DUCKIE! DID YOU THINK IT WAS GOING TO BE BOOBY-TRAPPED?
I SHOULD LIKE TO HAVE SEEN YOURS, SMARTIE, IF IT HAD BEEN!
BUT IT WASN'T THAT. I SAW SOMETHING OVER THERE... LOOK!
DIVE

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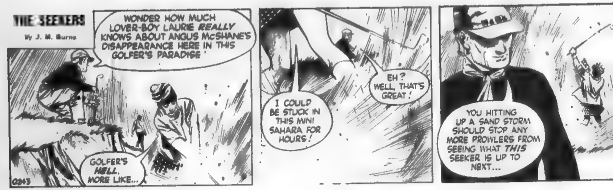
The Menomonee Falls Gazette

THE SEEKERS
by J M Burns
SUSAN AND JACOB DISCOVER THEY ARE NOT ALONE ON THE MYSTERIOUS THIRTEENTH GREEN...
13
SOMEONE'S BEEN SPYING ON US, JACOB!
NOW I WONDER WHO...
AND WITH A LIGHTNING FLYING TACKLE...
WHAT'S YOUR HURRY, STRANGER ?
ARGH!
LAURIE WALTERS! HARDLY A STRANGER IN McSHANE COUNTRY, ARE YOU, MR. WALTERS?

THE SEEKERS
by J. M. Burns
LET ME UP, YOU...YOU BLASTED SNOOPER!
ISN'T THAT WHAT I SHOULD BE CALLING YOU, LAURIE, MY LAD ? SKULKING IN THE BUSHES—SPYING ON US...
YOU CRAZY ? I...I WAS JUST HUNTING FOR A LOST BALL...
OLD SCOTS CUSTOM, JACOB
SO IS PULLING OVER SASSEN EYES !
YE'LL SORRY THIS, D YOU


THE SEEKERS
by J. M. Burns
WONDER HOW MUCH LOVER-BOY LAURIE REALLY KNOWS ABOUT ANGUS McSHANE'S DISAPPEARANCE HERE IN THIS GOLFER'S PARADISE '
GOLFER'S HELL, MORE LIKE...
I COULD BE STUCK IN THIS MYN SAHARA FOR HOURS !
EH ? WELL, THAT'S GREAT !
YOU HITTING UP A SAND STORM SHOULD STOP ANY MORE PROWLERS FROM SEEING WHAT THIS SEEKER IS UP TO NEXT...

THE SEEKERS
by J. M. Burns
CALLING SEEKER H.Q... OVER...
WHAT'S THE SCORE, JACOB ?
SUSANNE'S SCORE DOESN'T BEAR REPEATING !
BUT WHAT'S NEW IN THE MISSING GOLFERS MYSTERY AT YOUR END, UNA ?

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns
TWELVE GOLFERS HAVE NOW VANISHED! ALL FROM DIFFERENT PARTS... ALL SUCCESSFUL TYPES. HERE'S THE COMPLETE LINE-UP, JACOB... CAN IT BE THAT THEY ALL SHARE A TERRIBLE SECRET?
CHARLES CUNNINGHAM, CONSTRUCTION
JAGUS MESHANE, M.P.
B. S. SMITH, BANKER
LUGO LLOYD, ARMS
REG. BENSON, PRESS TYCOON
BOSS CROSS, TRADING
HUGH FLEMMING, INVESTING
MARKHAM RELATIONS
DR. DERMOT O'DEA M.D.
GUY HAMILTON, STOCKBROKER
PATRICK GRANT, SOLICITOR
EDWARD FORD M.P.

THE SEEKERS
by J. M. Burns
HEY, JACOB! TELL UNA I'VE HOLED IN THIRTY-SIX!
CONGRATULATIONS! THERE'LL BE DANCING IN THE STREETS OF KENSINGTON TONIGHT!
OICKY, SARKY. WHAT'S THE NEWS FROM H.Q.?
TWELVE GOLFING GENTLEMEN HAVE NOW DISAPPEARED...
...AND I'M NEXT ON THE LIST!

THE SEEKERS
by J. M. Burns
JACOB, YOU'RE JOKING! TWELVE GOLFERS DISAPPEAR AND NOW YOU SAY YOU'RE GOING TO BE VICTIM NO.13?
IT'S UNA'S JOLLY IDEA...
SHE "THINKS IF I LET MYSELF GET SPIRITED AWAY LIKE THE OTHERS I MAY BE ABLE TO TRACK 'EM DOWN...
A GUINEA-PIG GOLFER. THAT'S ME, SWEET-A'!
SOUNDS DICEY. I ALWAYS DID FEEL SORRY FOR THE POOR OLD GUINEA-PIG

THE SEEKERS
by J. M. Burns
THE INQUISITIVE LAURIE WALTERS CRANES FORWARD AS JACOB PRODUCES SOMETHING FROM HIS POCKET...
STOP CHECKING THE SCORECARD TO SEE WHO BUYS THE DRINKS, YOU MEANIE!
SCORECARD— NOTHING. IT'S A PHOTO. SUSANNE A VERY INTERESTING ONE...
THIS IS NO TIME TO SHOW ME THE LATEST IN YOUR GIRLIE COLLECTION...
AT THAT MOMENT, SHE CATCHES SIGHT OF I-SPY EYES IN THE BAR MIRROR...
...NO TIME AT ALL!
BUT THIS IS A PIC OF GUYS NOT DOLLS! THIRTEEN V.I.P. GENTS!
THEN SHOW ME OUTSIDE, JACOB. SUDDENLY I'M NOT THIRSTY

THE SEEKERS
by J. M. Burns
SEE, SUSANNE, TWELVE GOLFERS HAVE DISAPPEARED AND HERE'S WHAT THEY'VE ALL GOT IN COMMON— THE ARMY! FOUND THIS SNAP AMONG ANGUS McSHANE'S WARTIME SOUVENIRS...
MAYBE MY MATHS AREN'T ALL THAT HOT, JACOB, BUT I MAKE IT THIRTEEN BOYS.
EXACTLY. TH
THIRTEENTH H
BLOKE WHO NO
HIMSELF CLIVE
A BIG FILM PRO
THE GUY I'M GO
IMPERSONATE AT
YALE GOLF CO
TOMORROW!

THE SEEKERS
by J. M. Burns
YOU MAY REVEL IN PLAYING THE BIGTIME MOVIE PRODUCER, JACOB BENEDICK, BUT WHY AM I STUCK WITH THIS WALK-ON CADDIE PART?
QUIT BEEFING, BABY! THE EXERCISE WILL BE A LOT CHEAPER THAN THAT BEAUTY FARM TREATMENT YOU WERE TAKING!
AND REMEMBER THE NAME'S BOYD FROM NOW ON— CLIVE BOYD— THE GUY WHO MAKES IT ALL HAPPEN!
AND I C
BEAR TO
WHAT IS G
TO HAPPE
HIS REACH
DREADED

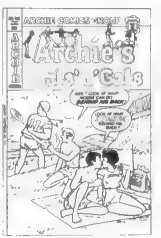
THE SEEKERS
by J. M. Burns
JACOB HAS REACHED GREEN 13, UNA...
SO, END P. HOW'S HIS PERFORMANCE AS CLIVE BOYD THE FAMOUS HOLLYWOOD HAM?
A NATURAL FOR A HAM LIKE JACOB! DISGUISE PERFECT— EVEN DOWN TO THE CASTING-COUCH GLEAM IN HIS EYES!
AND OUR BOGUS MOVIE PRODUCER'S NOT LETTING ON FOR AN INSTANT THAT HE MAY DISAPPEAR AT ANY MINUTE...
...LIKE TWELVE OTHER GOLFERS BEFORE HIM WHEN THAT LITTLE BALL REACHES THE THIRTEENTH HOLE!

THE SEEKERS
by J. M. Burns
JACOB, IMPERSONATING FILM PRODUCER CLIVE BOYD, SINKS HIS BALL AT THE THIRTEENTH AND...!
GOLLY, IT'S HAPPENED, UNA! JUST LIKE IT DID TO ALL THE OTHERS AT THE UNLUCKY 13TH! JACOB HAS VANISHED IN A CLOUD OF SMOKE...
ONLY... ONLY IT'S NOT SMOKE THIS TIME— IT'S GAS!

ST Pocket Checklist

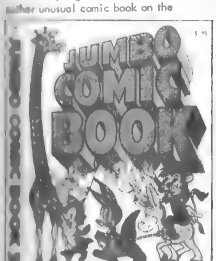
August 1980

- ☐ ACTION COMICS #513
- ☐ ADVENTURE COMICS #477
- ☐ BATMAN #329
- ☐ THE BEST OF DC #8
- ☐ THE BRAVE AND THE BOLD #168
- ☐ DC COMICS PRESENTS #27
- ☐ DC SPECIAL BLUE-RIBBON DIGEST #5 [Origins]
- ☐ DETECTIVE COMICS #496
- ☐ THE FLASH #291
- ☐ GHOSTS #94
- ☐ G.I. COMBAT #223
- ☐ GREEN LANTERN #134
- ☐ HOUSE OF MYSTERY #286
- ☐ JONAH HEX #42
- ☐ JUSTICE LEAGUE OF AMERICA #184
- ☐ THE LEGION OF SUPER-HEROES #269
- ☐ MYSTERY IN SPACE #113
- ☐ THE NEW ADVENTURES OF SUPERBOY #11
- ☐ THE NEW TEEN TITANS #1
- ☐ SECRETS OF HAUNTED HOUSE #30
- ☐ SGT. ROCK #346
- ☐ SUPER FRIENDS #38
- ☐ SUPERMAN #353
- ☐ THE SUPERMAN FAMILY #204
- ☐ THE UNEXPECTED #204
- ☐ UNKNOWN SOLDIER #245
- ☐ WAR LORD #39
- ☐ WEIRD WAR TALES #93
- ☐ WONDER WOMAN #273
- ☐ HEAVY METAL #42 [V4#6]
- ☐ NATIONAL LAMPOON #124 [V2#25]
- ☐ CREEPY #122
- ☐ EERIE #115
- ☐ 1994 #15
- ☐ THE ROOK #5
- ☐ VAMPIRELLA #91
- ☐ WARREN PRESENTS #8 [Panitha]
- ☐ WARREN PRESENTS #9 [Empire Encounters]
- ☐
- ☐ CAPTAIN CANUCK #11
- ☐ BATTLEFIELD ACTION #65
- ☐ FIGHTIN' ARMY #148
- ☐ FIGHTIN' MARINES #153
- ☐ GHOSTLY TALES #145
- ☐ GHOST MANOR #53
- ☐ GUNFIGHTERS #63
- ☐ BATTLE OF THE PLANETS #7
- ☐ BEEP BEEP, THE ROAD RUNNER #93
- ☐ BUCK ROGERS #8
- ☐ CHIP 'N' DALE #68
- ☐ DAFFY DUCK #130
- ☐ DAISY AND DONALD #46
- ☐ DONALD DUCK #222
- ☐ FLASH GORDON #30
- ☐ LOONEY TUNES #34
- ☐ MICKEY MOUSE #208
- ☐ THE PINK PANTHER #76
- ☐ TOM AND JERRY #331
- ☐ TWEETY AND SYLVESTER #106
- ☐ WALT DISNEY'S COMICS AND STORIES #481
- ☐ WINNIE-THE-POOH #21
- ☐ WOODY WOODPECKER #190
- ☐ YOSEMITE SAM #69
- ☐ AMAZING ADVENTURES #12
- ☐ THE AMAZING SPIDER-MAN #210
- ☐ THE AVENGERS #201
- ☐ BATTLESTAR GALACTICA #21
- ☐ CAPTAIN AMERICA #251
- ☐ CONAN THE BARBARIAN #116
- ☐ CRAZY #67
- ☐ DAREDEVIL #167
- ☐ THE DEFENDERS #89
- ☐ EPIC ILLUSTRATED #3
- ☐ FANTASTIC FOUR #224
- ☐ FANTASY MASTERPIECES #12
- ☐ GHOST RIDER #50
- ☐ THE HULK! #23
- ☐ THE INCREDIBLE HULK #253
- ☐ IRON MAN #140
- ☐ MAN-THING #7
- ☐ MARVEL PREVIEW #23 [Bizarre Adventures]
- ☐ MARVEL'S GREATEST COMICS #94
- ☐ MARVEL SPOTLIGHT #9 [Capt. Universe]
- ☐ MARVEL SUPER ACTION #25
- ☐ MARVEL SUPER-HEROES #93
- ☐ MARVEL SUPER SPECIAL #17 [Xanadu]
- ☐ MARVEL TALES #121
- ☐ MARVEL TEAM-UP #99
- ☐ MARVEL TEAM-UP ANNUAL #3
- ☐ MARVEL TWO-IN-ONE #69
- ☐ MASTER OF KUNG FU #94
- ☐ THE MICRONAUTS #23
- ☐ MOON KNIGHT #1
- ☐ ROM #12
- ☐ THE SAVAGE SHE-HULK #10
- ☐ THE SAVAGE SWORD OF CONAN #57
- ☐ THE SPECTACULAR SPIDER-MAN #48
- ☐ SPIDER-WOMAN #32
- ☐ SPIDEY SUPER STORIES #49
- ☐ STAR TREK #8
- ☐ STAR WARS #41
- ☐ TALES TO ASTONISH #12
- ☐ THOR #301
- ☐ X-MEN #139
- ☐ X-MEN ANNUAL #4



Et Al

This spring saw the release of a rather unusual comic book on the



coloring book racks. Moby Books (Playmore, Inc.) published the JUMBO COMIC BOOK, which features 448 pages of reprints from Novelty Press' FRISKY FABLES of the late '40s. There are no ads and the majority of the funny animal art is by Al Fago and Jason Comic Art. The interior is not printed in full color, rather sections of the book are printed totally in brown, blue, red, green or orange. Copyright notice is given to Waldman Publishing Company, which probably indicates the package was assembled by Israel Waldman, who was behind the old IW/Super and Skywald comics groups. The book has a cover price of $7.95, but it seems to be designed to be sold at a marked-down bargain rate. We found it at a local K-Mart for only $2.96, reasonable for such a hefty publication, with the Publishers Central Bureau advertising it at $3.98.

Archie Coming Comics

While no one was looking, Archie added story and art credits to all their titles. We'll be carrying cover artists names in our listings when we know them.

ARCHIE GIANT SERIES MAGAZINE No. 499, October. This issue features THE WORLD OF JUGHEAD. Stan Goldberg did the cover. [7/28]

BETTY AND VERONICA No. 298, October. Dan DeCarlo did the cover. [7/28]

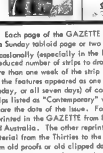
LITTLE ARCHIE COMICS DIGEST ANNUAL No. 7, October. [7/28]

PEP No. 366, October. Dan DeCarlo did the cover. [7/28]

[Continued on page 49]

The Gazette

The Menomonee Falls GAZETTE was a tabloid publication for comic strip fans that was published weekly from issue #1 (12/13/71) through issue #220 (3/1/76) and supposedly monthly from issue #221 (April 1976) to issue #232 (March 1978), the final issue. Issues 1 to 13 were printed on ordinary newsprint, the others were done with a heavier, more durable stock. Issues 1 through 46 were sixteen pages each; 47 through 51 were twenty pages each; 52 through 94 were twenty-four apiece; 95 through 126 were the largest at forty-eight pages each; 127 through 223 were each forty pages; 224 to 226 were thirty-two pages each; and the last six issues were each twenty-four pages.



Each page of the GAZETTE featured six dailies or a Sunday tabloid page or two Sunday half-tabs. Occasionally (especially in the later issues that had a reduced number of strips to draw from) there were more than one week of the strip in an issue. Nearly all the features appeared as one week (6 dailies, one Sunday, or all seven days) of comics per issue. Strips listed as "Contemporary" were dated the week before the date of the issue. Foreign strips were reprinted in the GAZETTE from England, Argentina and Australia. The other reprint strips are American material from the Thirties to the Sixties either taken from old proofs or old clipped dailies that were retouched to return the reproduction quality to as close as possible to the original.

CONTEMPORARY (1971–1976) STRIPS:
AMBLER (d, Doug Wildey) #6–94
AMBLER (d&S, Doug Wildey) #95–108
APT. 3-G (d, Alex Kotzky) #65–226
BIG BEN BOLT (d, John Cullen Murphy) #95–126
BRICK BRADFORD (d, Paul Norris) #52–223
BROOM-HILDA (d, Russell Myers) #226
BUZ SAWYER (d, Crane & Schlemeier) #52–223
CAPTAIN EASY (d, Crooks & Lawrence) #95–228
CONCHY (d, James Childress) #226
DATELINE: DANGER! (d, MacWilliams) #1–120
DICK TRACY (d, Gould & Fletcher) #95–223
DR. KILDARE (d, Ken Bald) #95–223
FAITH (done especially for The GAZETTE, Joe Wehrle, Jr.) #142–161, 163–171, 173–176, 178, 179, 181, 183, 188
FLASH GORDON (d, Dan Barry) #1–223
FRIDAY FOSTER (d&S, Longaron, Flessel, Morrow, Chaykin) #95–116
THE HEART OF JULIET JONES (d, Stan Drake) #95–223
HOWARD THE DUCK (d&S, Steve Gerber & Gene Colan) #227–232
JEFF COBB (d, Pete Hoffman) #1–201
JOE PALOOKA (d, Tapy DiPreta) #192–223
JOHNNY HAZARD (d, Frank Robbins) #14–223
JOHNNY HAZARD (S, Frank Robbins) #95–223
KERRY DRAKE (d, Andriola) #95–108, 127–226
KERRY DRAKE (d&S, Alfred Andriola) #109–126
MANDRAKE (d, Falk & Fredericks) #1–223
MICKEY FINN (d, Morris Weiss) #192–223
ON STAGE (d, Leonard Starr) #46–94
ON STAGE (d&S, Leonard Starr) #95–226
THE PHANTOM (d, Lee Falk & Sy Barry) #1–223
PRINCE VALIANT (S, Foster & Murphy) #95–223
RICK O'SHAY (d, Stan Lynde) #66–226
RIP KIRBY (d, Dickerson & Prentice) #1–223
SECRET AGENT CORRIGAN (d, Archie Goodwin & Al Williamson) #1–223
STEVE CANYON (d, Milton Caniff) #52–94
STEVE CANYON (d&S, Milton Caniff) #95–223
STEVE ROPER AND MIKE NOMAD (d, Saunders & Overgard) #95–226
TARZAN (d, Russ Manning) #1–34
TARZAN (S, Russ Manning) #46–228
TERRY AND THE PIRATES (d, George Wunder) #52–65

FOREIGN STRIPS
AIR HAWK AND THE FLYING DOCTOR (d, John Dixon) #1–204
AIR HAWK (S, Dixon & Hart Amos) #2–232
GARTH (d, Frank Bellamy) #38–126, 127–181 (odd numbers only), 182–232
GUNNER (d, Jose Luis Salinas) #95–126, 127–153 (odd numbers only), 154–223
JAMES BOND (d, McCluskey, Hamk) #1–232
JEFF HAWKE (d, Sydney Jordan) #1–44, 46–181, 195–232
MODESTY BLAISE (d, O'Donnell, Holdaway, Romero) #1–232
PAUL TEMPLE (d, Durbridge & Mandoza) #95–232
SCARTH 2195 A. D. (d, Lula Roos & Jo Addams) #95–126, 128–182 (even numbers only), 183–232
THE SEEKERS (d, Burns & Lilley) #95–232
TUG TRANSOM (d, O'Donnell & Sindall) #95–126, 127–147 (odd numbers only), 148–191

CLASSIC REPRINT STRIPS:
BATMAN (d, 1943–46 Bob Kane) #95–232
BEN CASEY (d, 1962–66 Neal Adams) #46–232
BOBBY (d, 1948 Jerry Iger) #209, 214–218
BUCK ROGERS (d, 1958–59 Murphy Anderson) #95–126, 128–146 (even numbers only)
CONNIE (S, 1931, 1936 Frank Godwin) #96–102, 207–214, 217–220
DAN FLAGG (d&S, 1960 Dan Sherwood & Alden McWilliams) #116–126
DR. GUY BENNETT (d, 1958 Frank Thorne) #95–104
DRIFT MARLO (d, 1965 Cooke & Evans) #1–37
THE HAWK (d, 1946 Robert H. Webb) #219–225
KEVIN THE BOLD (S, 1955–57 Kreigh Collins) #109–213, 215–232
KRAZY KAT (d, 1927 George Herriman) #226–232
LITTLE ORPHAN ANNIE (d, 1936–40 Harold Gray) #135–223
MALE CALL (d, 1940's Milton Caniff) #106–126, 127–141 (odd numbers only)
PETER SCRATCH (d, 1965–67 Elliott Caplin, Lou Fine, Neal Adams) #95–164
RED BARRY (d, 1935 Will Gould) #95–126, 128–152 (even numbers only)
RED RYDER (d, 1951–52 Fred Harmon) #95–126, 128–140 (even numbers only)
SAM'S STRIP (d, 1962 Walker & Dumas) #226–228
THE SPIRIT (d, 1941–44 Eisner, Fine, Cole) #95–212
SUPERMAN (d, 1940–44 Jerry Siegel, Joe Shuster, Wayne Boring) #10–232
TARZAN (d, 1947–51 Hogarth, Dan Barry, Bob Lubbers) #35–223
THIMBLE THEATRE STARRING POPEYE (d, 1931 E.C. Segar) #1–232
WINDY CITY KITTY (d, 1948 Jack Crowe, never before published) #223–226

PRICES:
Set AA: Issues #27, 30, 36, 57, 58, 60, 66, 68–70, 72–74, 78–85, 87–94 (29 issues) $25 set + $1 each
Set BB: Issues #98, 99, 101, 102, 105, 110, 112, 113, 115, 120, 122 (11 issues) $15 set + $1.25 each
Set CC: Issues #123–150 (28 issues) $32 set
Set DD: Issues #151–175 (25 issues) $30 set
Set EE: Issues #176–200 (25 issues) $30 set
Set FF: Issues #201–226 (26 issues) $30 set
Set GG: Issues #123–226 (104 issues) $115 set
Issues 123–226, 228–230, 232: $1.25 each
Set HH: (All available issues, same as AA, BB, GG and #228–230, 232)(151 issues) $150 set

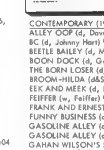
All prices listed include postage and handling charges within the United States and Canada. Any orders from overseas are required to add 10% for additional shipping and packing costs. Any issues not listed are out of print and no longer available from Street Enterprises.

This listing current as of June, 1980. This cancels all previous prices and ads.

The Guardian

The Menomonee Fall GUARDIAN was o
lan tabloid publication to the GAZETTE.
humor material as the GAZETTE was devote
adventure strips. The GUARDIAN was publ
weekly from issue #1 (6/28/73) to issue #14
(3/1/76) and roughly monthly from issue #1
(April 1976) to issue #4 (November 1976)
final issue. Issues 1 through 144 were sixte
pages each, the last two were each twelve
GUARDIAN SPECIALS were twelve pages
except for the fourth one, which was only f
pages and served as a free insert in GUARD
#100.

CONTEMPORARY (1973–1976) STRIPS:
ALLEY OOP (d, Dave Graue) #60–146, Sp
BC (d, Johnny Hart) #1–144
BEETLE BAILEY (d, Mort Walker) #1–144
BOON DOCK (d, George Breisacher) #65
THE BORN LOSER (d, Art Sansom) #16–14
BROOM-HILDA (d&S, Russell Myers) #1–1
EEK AND MEEK (d, Howie Schneider) #17
FEIFFER (w, Feiffer) #8–68 (even no. only
FRANK AND ERNEST (d, Bob Thaves) #19
FUNNY BUSINESS (d, Reg Ballen) #16–14
GASOLINE ALLEY (d, Dick Moores) #37–
GASOLINE ALLEY (d&S, Dick Moores) #1
GAHAN WILSON'S SUNDAY COMICS (S
Wilson) #112–129
GORDO (d, Gus Arriola) #39–144



JOE PALOOKA (d, Tony DiPreta) #1–1
MICKEY FINN (d, Morris Weiss) #1–112
NEIL THE HORSE (w, Arn Saba) #18–14
no. 142–144
POGO (d, Walt Kelly, Henry Shikuma) #
POGO (S, Walt Kelly, Henry Shikuma) #
RICK O'SHAY (d, Stan Lynde) #16–129
SALLY BANANAS (d, Charles Barsotti) #
WINTHROP (d, Dick Cavalli) #16–146

REPRINT STRIPS:
ALLEY OOP (d, 1949–1950 V. T. Hamlin)
CAPTAIN EASY (d, 1931–52 Leslie Turner
KRAZY KAT (d, 1927, 33–35 Herriman) #
MICKEY MOUSE (d, 1931–52 Disney Stu
125, 128–146
ROMEO BROWN (d, English strip by O'D
Holdaway) #1–38
SAM'S STRIP (d, 1961–62 Dumas & Walke
THIMBLE THEATRE STARRING POPEYE (d
1933–35 E. C. Segar) #1–131, 133–146

PRICES:
Issues #1, 100 are $1 each. Issues #3–99, are 75c each. Issue #2 is sold out.

Set R (#1, 3–25), Set S (#26–50), Set T (#
Set U (#76–100), Set V (#101–125) $1.
Set W (#126–146) .....
Set X (#1, 3–50) .....
Set Y (#1, 3–100) .....
Set Z (#1, 3–146) .....
GUARDIAN SPECIAL #1–3 .....

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TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if more than 40¢	No. sold
1	1	X-MEN No. 135 Marvel	7839
2	-	THE UNTOLD LEGEND OF THE BATMAN No. 1 DC	6138
3	2	THE AVENGERS No. 197 Marvel	4667
4	3	THE AMAZING SPIDER-MAN No. 206 Marvel	4164
5	4	THE MICRONAUTS No. 19 Marvel-Mego	3908
6	5	FANTASTIC FOUR No. 220 Marvel	3895
7	4	STAR TREK No. 4 Marvel-Paramount	3750
8	7	CONAN THE BARBARIAN No. 112 Marvel-Robert E. Howard	3737
9	10	IRON MAN No. 136 Marvel	3468
10	18	STAR WARS No. 37 Marvel-20th Century Fox	3295
11	13	THE SAVAGE SHE-HULK No. 6 Marvel	3280
12	19	MARVEL TEAM-UP No. 97 Marvel; Spider-Man and Mockingbird	3257
13	17	THOR No. 297 Marvel	3117
14	12	MARVEL TWO-IN-ONE No. 65 Marvel; Thing, Triton and Sting-Ray	3067
15	11*	MARVEL SPOTLIGHT No. 7 Marvel; Star-Lord	3054
16	15	THE SPECTACULAR SPIDER-MAN No. 44 Marvel	3046
17	14	CAPTAIN AMERICA No. 247 Marvel	2992
18	15	ROM No. 8 Marvel-Parker Bros.	2918
19	20	THE INCREDIBLE HULK No. 249 Marvel	2733
20	19*	DAREDEVIL No. 165 Marvel	2608
21	21	THE DEFENDERS No. 85 Marvel	2431
22	22	SPIDER-WOMAN No. 28 Marvel	2408
23	24	THE SAVAGE SWORD OF CONAN No. 53 Marvel-Robert E. Howard	2336
24	26	MASTER OF KUNG FU No. 90 Marvel	2211
25	27*	MAN-THING No. 5 Marvel	2206
26	27	WARLORD No. 35 DC	2173
27	29	BATTLESTAR GALACTICA No. 17 Marvel-Universal	2158
28	28	FANTASY MASTERPIECES No. 8 Marvel; Silver Surfer reprints; 75¢	2106
29	32	THE LEGION OF SUPER-HEROES No. 265 DC	2002
30	35	SHOGUN WARRIORS No. 18 Marvel-Mattel	1912
31	34	JUSTICE LEAGUE OF AMERICA No. 180 DC	1672
32	36	GHOST RIDER No. 46 Marvel	1640
33	37	GREEN LANTERN No. 130 DC	1546
34	39	THE NEW ADVENTURES OF SUPERBOY No. 7 DC	1489
35	40	BATMAN No. 325 DC	1435
36	38	DC COMICS PRESENTS No. 23 DC; Superman and Doctor Fate	1388
37	41	SUPERMAN No. 349 DC	1385
38	42	ACTION COMICS No. 509 DC	1340
39	48	AMAZING ADVENTURES No. 8 Marvel; X-Men reprints	1325
40	46	DETECTIVE COMICS No. 492 DC; 64 pages; $1.00	1286
41	44*	THE HULK! No. 21 Marvel, color magazine; $1.50	1271
42	47	THE BRAVE AND THE BOLD No. 164 DC; Batman and Hawkman	1250
43	44*	THE TOMB OF DRACULA No. 6 Marvel; black and white magazine; last issue; $1.25	1248
44	49	ADVENTURE COMICS No. 473 DC	1158
45	43	THE FLASH No. 287 DC	1124
46	51	HEAVY METAL No. 38 [Vol 2] HM; color magazine, $2.00	1115
47	45	THE SUPERMAN FAMILY No. 202 DC; 64 pages; $1.00	968
48	53	WONDER WOMAN No. 269 DC	881
49	43	TALES TO ASTONISH No. 8 Marvel; Sub-Mariner reruns	872
50	56	MARVEL TALES No. 112 Marvel, Spider-Man reprints	775
51	55	MARVEL SUPER ACTION No. 21 Marvel; Avengers reprints	765
52	54	CAPTAIN CANUCK #9 CKR	747
53	52*	MARVEL TREASURY EDITION No. 26 Marvel; tabloid, Spider-Man, $2.00	736
54	54	1994 No. 13 Warren; black and white magazine; $1.75	713
55	55*	DC SPECIAL BLUE-RIBBON DIGEST No. 3 DC, digest; Justice Society of America; 95¢	681
56	57	MARVEL'S GREATEST COMICS No. 90 Marvel; Fantastic Four reprints	675
57	53	JONAH HEX No. 38 DC	671
58	57*	THE BEST OF DC No. 6 DC; digest; Daily Planet/Superman, 95¢	648
59	58*	MARVEL SUPER-HEROES No. 89 Marvel; Hulk reprints	588
60	59*	VAMPIRELLA No. 87 Warren; black and white magazine; $1.75	490
61	61	CREEPY No. 110 Warren; black and white magazine; $1.75	448
62	65	THE UNEXPECTED No. 200 BF	445
63	59	SUPER FRIENDS No. 34 DC	419
64	58	WEIRD WESTERN TALES No. 69 DC	410
65	66	HOUSE OF MYSTERY No. 282 DC	345
66	64*	ALL-OUT WAR No. 6 DC; 64 pages; last issue; $1.00	318
67	--	MAD SUPER SPECIAL No. 32 EC; black and white; NOSTALGIC MAD insert, $1.50	313
68	74*	MAD No. 215 EC; black and white magazine; 75¢	311
69	64	UNKNOWN SOLDIER No. 241 DC	309
70	62	WEIRD WAR TALES No. 89 DC	308
71	63	SGT. ROCK No. 342 DC	300
72	68	GHOSTS No. 90 DC	293
73	72*	SPIDEY SUPER STORIES No. 47 Marvel	289
74	67	SECRETS OF HAUNTED HOUSE No. 25 DC	288
75	71	FUN AND GAMES MAGAZINE No. 11 Marvel, 50¢	201
76	90*	SAD SACK No. 275 Harvey	116
77	87*	THE FRIENDLY GHOST CASPER No. 211 Harvey	113
78	83	RICHIE RICH No. 192 Harvey	112
79	--	RICHIE RICH AND CADBURY, THE PERFECT BUTLER No. 13 Harvey	112
80	79*	RICHIE RICH DIAMONDS No. 48 Harvey	112
81	--	RICHIE RICH DOLLARS AND CENTS No. 97 Harvey	112
82	--	RICHIE RICH PROFITS No. 35 Harvey	112
83	85*	RICHIE RICH GOLD AND SILVER No. 96 Harvey	111
84	88*	HOT STUFF No. 155 Harvey	110
85	--	RICHIE RICH AND JACKIE JOKERS No. 38 Harvey	110
86	80*	RICHIE RICH GEMS No. 31 Harvey	110
87	89*	RICHIE RICH ZILLIONZ No. 22 Harvey	110
88	75	CRAZY No. 63 Marvel; black and white magazine, 75¢	96
89	--	ARCHIE COMICS DIGEST No. 42 Archie; digest; 95¢	87
90	82	BETTY AND VERONICA No. 294 Archie	86
91	77	ARCHIE No. 293 Archie	85
92	--	ARCHIE GIANT SERIES MAGAZINE No. 494 Archie; BETTY AND VERONICA SPECTACULAR	81
93	78	PEP No. 362 Archie	81
94	--	SABRINA THE TEEN-AGE WITCH No. 60 Archie	81
95	97	ARCHIE AT RIVERDALE HIGH No. 72 Archie	80
96	90	ARCHIE'S PALS 'N' GALS No. 141 Archie	80
97	87	ARCHIE'S JOKEBOOK No. 269 Archie	77
98	85	EVERYTHING'S ARCHIE No. 84 Archie	76
99	72	JUGHEAD No. 301 Archie	76
100	81	LAUGH No. 351 Archie	76

*-denotes titles published less than monthly

Fifty comic representatives sales to comic book specialty shops only. As an approximate rule of thumb, multiply totals under number sold by ten to get an idea of total sales of each title.

REPORTING SHOPS: The Book Nook, Champaign, IL; The Paperback Junction, Cincinnati; The Great Escape, Louisville; Eide's Comix & SF, Pittsburgh; Adventure III, Phoenix; Comic Kingdom, Chicago; Bookie Parlor, Dayton, OH; Don's Paperback Books, Albuquerque; King's Komix Kastle, Boise; Superhero Universe, Cambridge; Comics and Comix, Berkeley; Graphic Expressions, San Francisco (2), Palo Alto, Citrus Heights; RTC Comics Ltd., Colorado Springs; Comics Book Shop, East Lansing, MI; Larry's Comic Shop, Chicago; Banney's, Las Vegas; Commonwealth

STAR HAWKS
by Ron Goulart & Gil Kane

YEAH, HE WENT THROUGH THIS DOOR, CHAVEZ...
...IT'S THE BACK ENTRY TO MILES HARDWAY'S OFFICE.
WHY IN BLAZES WOULD OUR SHAGGY SABOTEUR HEAD IN THERE?
WELL, LET'S FIND OUT.
MILES!
HOWDY, FELLAS, GLAD TO SEE YOU SURVIVED...
...I WAS JUST COMIN TO HUNT FOR YOU.

THIS IS SORT OF A SURPRISE, MILES...
WE THOUGHT YOU DROWNED OUT IN THE SIM AREA.
NAW, I SWAM UNDERWATER FOR A WHILE... CAME BACK HERE.
NO, YOU DIDN'T, MILES!...
...YOU WENT TO THE CONTROL CENTER FIRST!
WHAT KIND OF GOOFY TALK IS THAT, REX?
YOU ACT LIKE YOU SUSPECTED ME OF SOMETHING!
WE'LL GET TO THAT, BUT FIRST...
...I WANT TO LOO AT THAT HAND

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The Menomonee Falls Gazette

HOY!
LET'S SEE WHAT'S UNDER THAT GLOVE.
WHAT THE DEVIL YOU THINK YOU'RE DOIN', REX?!
GETTING AT THE TRUTH.
I'LL HAVE YOU BUSTED, BUDDY!
KANE GALLANT
4-20
I DON'T THINK SO, MILES, BECAUSE...
...NOW WE KNOW WHERE OUR SABOTEUR WENT.
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OUR SABOTEUR HAS A HAND LIKE THAT, MILES!
YOU'RE TALKIN' CRAZY, REX....
...THIS IS JUST AN EFFECT OF THAT BLASTED COLONY FEVER I HAD.
IT'S NOTHING SERIOUS...
...NOBODY HAS TO KNOW ABOUT IT.
KANE GALLANT
4-21
I CAN KEEP IT UNDER CONTROL!
ZAM!
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STAR HAWKS
by Ron Goulart & Gil Kane

YOU'D BETTER TELL US ABOUT IT, MILES.
NOTHIN' MUCH TO TELL, REX...
...I GOT SICK DURIN' THAT COLONY WAR, YOU KNOW.
BUT I PULLED THROUGH...
...AND I'M OKAY, EXCEPT FOR THIS!
YOU'VE HIDDEN THAT HAND, HAVEN'T TOLD THE MEDIX!
BECAUSE I CAN CONTROL IT BY MYSELF!
NO REASON TO DRAG IN THOSE NOSEY SO-AND-SO'S...
...IT'S NOT THAT SERIOUS!
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MILES, YOU'VE BEEN CHANGING INTO SOME KIND OF VICIOUS OTHER SELF...
...THEN TRYING TO DESTROY THIS PLACE!
I COULDA WORKED IT OUT, CONTROLLED IT...
...IF ONLY YOU GUYS HADN'T CO BARGIN' IN.
WHY DON'T YOU... GIVE ME... A BREAK...
...YOU'RE FRIENDS OF MILES... AND...
ZAM!
KANE GHAST
4-38
...AND... I'M GOING TO SMA HIM... AND HIS FRIENDS!

The Menomonee Falls Gazette

ZAM, HE'S SENDING OUT HIS MONSTER SIDE!
I'M GOING TO STOP YOU FROM HELPING MILES HARDWAY!
I HATE TO DO THIS, OLD BUDDY, BUT...
LOOK AT THAT, CHAVEZ!
HE'S CHANGING BACK TO MILES AGAIN!
SORRY... DIDN'T WANT TO HURT YOU GUYS...
...BUT I CAN'T STOP HIM.
KANE GALLAHER
7-25
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YOU'RE THE ONE WHO'S BEEN SABOTAGING BLACKROCK STATION, MILES!
YEAH, IT'S ME... AN' YET IT ISN'T.
IT'S LIKE BEIN'... POSSESSED!
KANE GALLAHER
4-25
© 1979 United Feature Syndicate, Inc.
I THOUGHT I WAS CURED WHEN I CAME HERE...
... AN' I WAS GONNA PROVE I WAS AS GOOD AS EVER!
BUT I STARTED HAVIN' DREAMS... NIGHTMARES... ABOUT THE COLONY WAR.
"THEY GOT WORSE AND WORSE...
"...AND THEN ONE FINE MORNIN' I WOKE UP WITH THIS!"

STAR HAWKS
by Ron Goulart & Gil Kane

THAT DISEASE YOU PICKED UP IN THE COLONIES, MILES...IT'S WHAT'S DOING THIS TO YOU.
YOU SHOULDVE ASKED FOR HELP.
AT FIRST IT WAS ONLY THE HAND THAT CHANGED, SO I HID IT.
I DIDN'T WANT 'EM TAKIN' AWAY MY COMMAND!
"THEN I STARTED CHANGIN' COMPLETELY INTO SOME KINDA THING!
"I COULDN'T CONTROL HIM ...AND HE WANTED TO DESTROY EVERYTHING I WAS WORKIN' FOR HERE!"
I NEVER KNEW WHEN HE'D TAKE ME OVER...
...HE HATED ME... WANTED TO PUNISH ME...
KANE
4-26
© 1979 United Feature Syndicate, Inc.
WHEN YOU GUYS SHOWED UP... HE TOLD ME HE WAS GONNA KILL YOU...
...HE WOULD LISTEN TO ME...
YOU PICKED UP SOME INCREDIBLE DISEASE OUT IN THE COLONY WAR, MILES...
...YOU SHOULD'VE TOLD SOMEONE.
ASKIN' FOR HELP WOULDA BEEN... LIKE QUITTIN'... REX...
AND... I COULDN'T... DO THAT... BECAUSE...
...BECAUSE ...HE WON'T... LET ME...
HEY, IS HE GOING TO ATTACK US AGAIN?
I THI
HE'S BE
THAT NO
REX IS RIGHT. MILES REMAINS SLUMPED IN HIS CHAIR...
...AND CHANGES BACK TO HIM-SELF ...AND THEN INTO THE DISTORTED OTHER SELF... AND THEN...
KANE
4-27

The Menomonee Falls Gazette

THE TRANSFORMATIONS ARE ACCELERATING. HE'S GOING BACK AND FORTH BETWEEN IDENTITIES LIKE A PENDULUM.
DON'T THINK WE CAN REACH HIM ANYMORE, REX.
KANE GOSNELL
4-23
© 1979 United Feature Syndicate, Inc.
NOPE, THERE'S NOTHING WE CAN DO, CHAVEZ...
...EXCEPT CALL THE MEDIX.
REX USES THE PIXPHONE, BUT MILES IS UNAWARE...
...HE'S LOST NOW IN A WORLD ENTIRELY HIS OWN.
HOY, IMAGINE MILES CHANGING INTO THAT CRITTER, AND TRYING TO DESTROY HIS OWN BASE.
HE PICKED UP SOME KIND OF FANTASTIC DISEASE ON ONE OF THE COLONY PLANETS...
IT DID THAT TO HIM, BUT HE WOULDN'T ADMIT IT.
HE TRIED TO HIDE IT AND ENDED UP DOING A HECK OF A LOT OF DAMAGE TO THIS PLACE... AND TO HIMSELF.
NOTHING ELSE FOR US TO DO HERE, CHAVEZ. LET'S HEAD FOR THE HOOSEGOW.
I DON'T FEEL MUCH ELATED ABOUT CRACKING THIS CASE.
KANE GOSNELL
4-24
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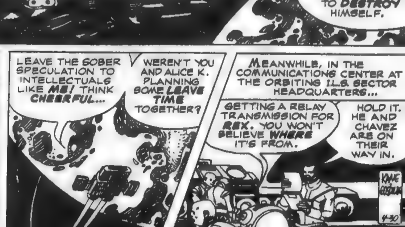
BUT MILES IS TOUGH, REX. MAYBE THEY'LL CURE HIM AND HE'LL COME BACK.
MAYBE.

STAR HAWKS
by Archie Goodwin & Gil Kane

AS A MEDIX TEAM ARRIVES TO TAKE CARE OF MILES HARDWAY... THE STAR HAWKS DEPART BLACKROCK STATION.
HOY! NOT THE HAPPIEST OF ENDINGS TO AN ADVENTURE, REX.
BUT MILES IS TOUGH. MAYBE THEY CAN CURE HIM OF THAT DISEASE... FIX IT SO HE DOESN'T KEEP TRYING TO DESTROY HIMSELF.


LEAVE THE SOBER SPECULATION TO INTELLECTUALS LIKE ME! THINK CHEERFUL...
WEREN'T YOU AND ALICE K. PLANNING SOME LEAVE TIME TOGETHER?
MEANWHILE, IN THE COMMUNICATIONS CENTER AT THE ORBITING U.S. SECTOR HEADQUARTERS...
GETTING A RELAY TRANSMISSION FOR REX. YOU WON'T BELIEVE WHERE IT'S FROM.
HOLD IT. HE AND CHAVEZ ARE ON THEIR WAY IN.
KANE AUTUMN #40
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THE STAR HAWKS TEAM RETURNS TO THE ORBITING INTERPLANE LAW SERVICE BASE...
GOT A LASER RELAY COMMUNICATION FOR YOU, REX...
...ALL THE WAY FROM TERRA... OLD EARTH! CAN YOU BELIEVE IT?
KANE AUTUMN
5-1

HOY! I THOUGHT THAT PLACE WAS STRICTLY ANCIENT HISTORY. SOMEONE TRYING TO PEDDLE YOU BURNT-OUT REAL ESTATE?
REX! WHAT'S WRONG? WHERE YOU GOING?!
TO SEE ALICE K., CHAVEZ ...ABOUT CANCELLING SOME PLANS.
© 1979 United Feature Syndicate, Inc.

ZANG! LONG AS WE'VE BEEN PARTNERS... I'VE NEVER SEEN REX LIKE THIS, NORLEANS.
ALL OVER A MESSAGE FROM SOME HALF-FORGOTTEN WORLD!
KING GUSTAV
5-2
EARTH WAS THE CRADLE FOR US ALL, CHAVEZ... BUT THAT'S PRETTY FAR IN THE PAST.
MAYBE NOT FAR ENOUGH FOR REX!
AND SHORTLY, IN THE OFFICE OF CHIEF AGENT ALICE K. BENYON...
WONDERFUL NEWS, REX... OUR LEAVES HAVE BEEN APPROVED. YOU CAN MAKE RESERVATIONS FOR US AT--
I'M AFRAID I'LL BE TAKING THIS LEAVE ALONE. ALICE K.
MY BEING CHIEF AGENT AT THIS STATION MAKES ANY RELATIONSHIP DIFFICULT, REX ...THERE'S NO TELLING WHEN WE CAN ARRANGE LEAVES TOGETHER AGAIN.
I KNOW THAT, ALICE K.
YET YOU'RE READY TO FORGET IT AND RUN OFF TO EARTH... ALONE.
JUST AS YOU'D FORGET IT IF ANY OF THOSE MONITOR SCREENS BEHIND YOUR DESK WENT TO CONDITION RED.
THAT'S DUTY, REX. WHAT YOU'RE DOING SEEMS MORE LIKE A PERSONAL WHIM... OR VENDETTA.
DUTY COMES IN MORE SHAPES AND SIZES THAN THEY INCLUDE IN STAR HAWK REGULATIONS.
BUT CALL IT WHAT YOU LIKE... I'M TAKING THE NEXT TRANSPORT OUT TO GET IT SETTLED!
KING GUSTAV
5-3
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STAR HAWKS
by Archie Goodwin & Gil Kane

"I'M WAITING, GIDEON." DOESN'T SOUND LIKE A MESSAGE THAT'D SEND A MAN DASHING ACROSS THE GALAXY TO EARTH.
IT'S ENOUGH, CHAVEZ.
EVEN IF IT BUSTS UP YOU AND ALICE K...?
I HOPE IT WON'T, BUT SOMETIMES YOU'VE GOT TO SETTLE THE PAST BEFORE YOU CAN GO ON TO THE FUTURE.
WHO IS THIS GIDEON GUY, REX? WHAT'S HE TO YOU?
A MAN I SWORE I'D KILL THE LAST TIME I SAW HIM.
ALICE K....! I THOUGHT--
WHATEVER OUR ARGUMENT, REX... THE NOTE WE ENDED ON ISN'T THE WAY I WANT TO SAY GOODBYE.
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ALICE K., THIS DOESN'T CHANGE ANYTHING. I STILL HAVE TO--
WE CAN FINISH THE ARGUMENT WHEN YOU COME BACK. RIGHT NOW...
...I JUST CAME TO SAY GOODBYE.
KANE & GOODWIN
F-5
A KLAXON SOUNDS. THE BAY IS CLEARED THEN...THERE IS THUNDER AS THE SUPPLY TRANSPORT BLASTS OFF FROM THE I.L.S. STATION!
AND REX BEGINS A LONG JOURNEY THAT WILL TAKE HIM ACROSS THE GALAXY...
...AND INTO HIS PAST.
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The Menomonee Falls Gazette

THERE GOES REX CHAVEZ... AND WE DON'T EVEN KNOW WHAT'S DRIVING HIM TO DO THIS!
HE'S NEVER BEEN BIG ON TALKING ABOUT HIS PAST, ALICE K...
...BUT SOMETHING IN IT WAS SURE STIRRED UP BY THIS!
I AM WAITING.
GIDEON
HE DIDN'T TELL YOU WHO THIS GIDEON IS?
ONLY SORTA, BOSS LADY... HE'S A GUY REX ONCE SWORE TO KILL!
KANE RECORD
5-4
MEANWHILE...
YOU'VE GOT A LONG HAUL AHEAD, STAR HAWK... NOT MANY CITIZENS TRAVEL TO OLD EARTH.
IT'S LESS DIRECT BUT YOU MIGHT BE MORE COMFORTABLE ON ONE OF THE BIG WARD LINERS.
I'LL STICK WITH THE MILITARY, CAPTAIN... THIS ISN'T A PLEASURE TRIP.
© 1976 United Feature Syndicate, Inc.
"I'M WAITING, GIDEON." ONLY THREE WORDS BUT THEY HAVE CAUSED REX TO BID ALICE K. AND CHAVEZ A MOODY FAREWELL...
...AND DEPART ON THE FIRST SHIP OUT.
KANE RECORD
6-7
CAN'T IMAGINE WHY A YOUNG FELLOW LIKE YOU WOULD TAKE LEAVE TIME ON EARTH... DOESN'T EVEN GET MANY TOURISTS THESE DAYS.
NOTHING'S THERE BUT A FEW MUSBUGS AND---
MEMORIES, CAPTAIN...
...NONE OF THEM PARTICULARLY GOOD ONES.
BUT NO DOUBT YOU'RE ANXIOUS TO GET TO THE BRIDGE... MUST BE ABOUT TIME TO MAKE THE JUMP INTO WARP.
WARP! THE SUPPLY TRANSPORT LEAPS BEYOND LIGHT-SPEED DISTORTING TIME, SPACE AND THE STARS...
...HURLING REX A GIANT STEP NEARER TO THE MAN HE ONCE SWORE HED KILL!
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STAR HAWKS
by Archie Goodwin & Gil Kane

WARPING THROUGH SPACE AT FASTER-THAN-LIGHT SPEEDS, THE SUPPLY TRANSPORT SHUTTLES FROM STOP TO STOP..
FROM PRIMITIVE FRONTIER AND COLONY WORLDS...
© 1979 United Feature Syndicate, Inc
...TO THE RICHLY VARIED CIVILIZED PLANETS OF THE INTERPLAN COUNCIL..
REX VIEWS THEM ALL WITHOUT TRULY SEEING THEM. HIS THOUGHTS ARE OF ONE WORLD ONLY..
...EARTH, CRADLE FROM WHICH THE FOUNDERS OF ALL OTHER WORLDS GREW/
AND YOU'RE WAITING FOR ME THERE, GIDEON ...JUST LIKE IN THE BEGINNING!
HERE WE ARE, STAR HAWK... END OF THE LINE! JUPITER BRIDGE!
NO LONGER THE SUPREME SPACEPORT... LIKE A FEW CENTURIES AGO, BUT STILL ONE OF THE GALAXY'S BIGGEST CITIES... ORBITING OR OTHERWISE!
KANE GILKANE
I'LL BE NEEDING A SHUTTLE OR SKYCAR, CAPTAIN.
EARTH OR BUST, EH? NO RELAXATION LAD? THERE ARE PLEASURES HERE YOU WON'T FIND IN THE INTERPLAN HISTORICAL SOCIETY MUSEUMS.
I WON'T BE VISITING THE SOCIETY'S PRESERVED AREAS. MY BUSINESS IS ELSEWHERE.
THERE'S NOTHING OUTSIDE THOSE AREAS! EARTH'S AN ECOLOGICAL WASTELAND... THAT'S WHY SHE WAS ABANDONED FOR THE STARS.
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BELIEVE ME, CAPTAIN. SOMETHING'S THERE. NOT EVERYONE HAD THE LUXURY OF ABANDONING EARTH...
I KNOW. I WAS BORN THERE.

The Menomonee Falls Gazette

A RENTED SKYCAR LIFTS OFF FROM THE SPRAWLING WONDER THAT IS JUPITER BRIDGE...
AT ITS CONTROLS, REX COMPUTES A COURSE ACROSS THE SOLAR SYSTEM...
SEEMS PRETTY STRANGE TO BE DOING THIS WITHOUT CHAVEZ BESIDE ME IN THE CO-PILOT'S CHAIR.
WELL, LATER IT'LL BE THE SAME AGAIN. LATER THERE'LL BE TIME FOR ALICE K., TOO.
RIGHT NOW THERE'S EARTH... AND GIDEON WAITING.
© 1979 United Feature Syndicate, Inc.
AND REX'S THOUGHTS DRIFT BACK... BACK TO THE WORLD HE'S APPROACHING, THE PLANET OF HIS BIRTH.
AS HIS SKYCAR TRACKS ACROSS THE SOLAR SYSTEM ON A COMPUTERIZED COURSE FOR EARTH-
...REX'S MIND BEGINS TO TRACK ACROSS HIS OWN PAST.
THAT PAST IS LINKED TO EARTH, TO A WORLD ONCE BLUE-GREEN AND BEAUTIFUL, TURNED TO GREY ASH AND DRIED MUD...
WHERE THOSE WHO CANNOT AFFORD THE STARS SURVIVE IN THE SUBTERRANEAN DECAY OF A PLANET'S LAST CITIES...
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...AND A THIRTEEN-YEAR-OLD ORPHAN MUST WAGE A DAILY BATTLE IF HE HOPES TO REACH FOURTEEN!
KILL HIM! KILL THAT MISERABLE LOW-LEVEL RAT PACKER!
SHOW 'IM HE CAN'T COME FORAGING IN OUR TERRITORY!

STAR HAWKS
by Archie Goodwin & Gil Kane

IN HIS MIND'S EYE REX IS A THIRTEEN-YEAR-OLD URCHIN AGAIN... FIGHTING FOR EXISTENCE IN THE SLUMS OF OLD EARTH.
KILL HIM! MAKE HIM PAY FOR TRESPASSING ON OUR LEVEL!
DEAD END! YOUR FORAGING DAYS ARE OVER, RAT-PACKER!
GUESS AGAIN, YOU NURF-BRAINED, UPPER-LEVEL WIMPS!
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FROM THE GREAT SPACE STATION, JUPITER BRIDGE, REX MOVES INTO THE LAST LEG OF THE TRIP.
AND AS THE COMPUTER GUIDES HIS RENTED SKYCAR ...
...MEMORY GLIDES TO ANOTHER TIME, WHERE BENEATH THE ECOLOGICAL WASTELAND OF OLD EARTH...
... HE FOUGHT FOR EXISTENCE IN THE SUBTERRANEAN SLUMS,
TRAP! THIS MISERABLE LITTLE RAT-PACKER SET US UP!
BEATE REGULAR FORAGING LARD BELLY! THIS WAY YOU BRING THE BOOTY TO US!
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The Menomonee Falls Gazette

APPROACHING EARTH, WHERE THE MAN CALLED GIDEON WAITS, MAKES REX RECALL HIS PAST...
GROWING UP IN THAT PLANET'S SUBTERRANEAN SLUMS.
A TRAP! THIS MISERABLE LITTLE RATPACKER TRACKED US INTO CHASING HIM!

RIGHT, LARDBELLY! YOU'VE JUST BECOME WHAT YOU WANTED MOST... EASY PICKIN'S!
GREAT GOIN', REX... YOU'RE THE BEST DECOY THIS RATPACK'S EVER HAD.
BUT THESE NURFG ARE SHORT ON SWAG, SCRAPPER; SCAVENGING MUST BE AS LEAN ON THEIR LEVEL AS DOWN HERE.
WELL, THERE'S SWAG UP IN THE AMUSEMENT SPIRES... IF YOU'RE NOT AFRAID OF GETTIN' ZAPPED BY THE SECURITY SQUADS!
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THE AMUSEMENT SPIRES! THE TOP OF THE WORLD IN THE GRIM SUBTERRANEAN SLUMS REX GREW UP IN ON OLD EARTH...
A TAWDRY OUTLET FOR THOSE WHO COULDN'T AFFORD TO ESCAPE FROM A WASTED WORLD TO THE STARS...
WHAT A PLACE, SCRAPPER! SORRY I NEVER CAME HERE SOONER!
IS IT TRUE SOME OF THESE SPIRES CONNECT TO THE SURFACE?
THAT'S RIGHT.
BESIDES WORKIN' MUGG AND DUMB SCRUFFERS GAMBLIN' AWAY THEIR INTER-PLAN. LOOT CHECKS...
YOU SOME-TIMES GET OFF-WORLDERS, REX... COME SLUMMIN'!
MATTER OF FACT...
...THAT BIG JOKER LOOKS LIKE ONE! AND HE'S SAILIN' ON A SNOOTFUL OF GROG!
COULD BE WE'VE FOUND A LIKELY SOURCE OF SWAG, FRIENDS!
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FANDOM CONFIDENTIAL

with The Disco Dazzlers

this month: SHAKE YOUR NEWS THING IN STROBE-O-VISION

WELL, THIS MONTH'S TOP STORY IS PERHAPS MORE SHOCKING THAN ROY THOMAS' RECENT MOVE TO D.C. MARVEL EDITOR-IN-CHIEF JIM SHOOTER SAYS HE "WANTED TO SEE WHAT'S SO DOGGONE INTERESTING OVER THERE," AND HAS LEFT MARVEL TO WORK AT D.C.

...THAT MOVE PROMPTED LEN WEIN, MARY WOLFMAN & ROY THOMAS TO QUIT D.C. TO GO BACK TO MARVEL. MARVEL'S REMAINING STAFF THEN QUIT TO GO TO D.C.! THE REST OF THE D.C. STAFF HAS DEPARTED FOR MARVEL. D.C.'S NEW ADDRESS IS 575 MADISON AVE. N.Y., AND MARVEL'S NEW LOCATION IS 75 ROCKEFELLER PLAZA, N.Y., N.Y.

MARVEL HAS ABANDONED PREVIOUSLY ANNOUNCED PLANS FOR PAPERBACK, HARDCOVER, AND TREASURY EDITIONS OF THE EMPIRE STRIKES BACK, AND WILL INSTEAD RETURN TO THE "MINI-BOOK" FORMAT OF THE MID-60'S THE SAGA BOOK SERIES WILL BE AVAILABLE IN GROCERY STORES, [illegible] THROUGHOUT THE [illegible]

ISSUE #271 OF "THE LEGION OF SUPER-HEROES" WILL INTRODUCE 3 NEW MEMBERS TO THE LEGION OF SUBSTITUTE HEROES: WATER METER (AND - WHO CAN DETERMINE THE QUANTITY OF WATER CONSUMED BY INDIVIDUAL RESIDENCES), DORO DAMSEL- LAST OF AN EXTINCT ISLAND RACE, SHE SPECIALIZES IN BEING CLUBBED BY SAILORS, AND CHERYL LAD - WHO HAS THE UNIQUE ABILITY TO DISGUISE HIMSELF AS A FEMALE TV ACTRESS.

COMIC WRITER MICHAEL FLEISHER HAS GUEST WRITTEN AN UPCOMING ISSUE OF "LITTLE ARCHIE"! IN WHICH LITTLE SHERMAN CONSTRUCTS A GIANT FOOT-PROTECTOR, WHICH CHERYL PROMPTLY USES AS A WEAPON TO BEAT THE LIVING DAYLIGHTS OUT OF LITTLE JUGGIE. [illegible] IS STUFFED AND [illegible] THE RIVERDALE [illegible]

ISSUE #275 OF DC'S "WEIRD WAR TALES" WILL CONTAIN A STORY STARRING SGT. FURY & HIS HOWLING COMMANDOS, AND A CAPT. SAVAGE BACK-UP FEATURE REVAMPED FOR COMINGUE. WRITER BOB HANEY REMARKED: "DUELLIN' GOTTA ADMIT- THAT'S PRETTY WEIRD, ISN'T IT?"

EPIC #3: [illegible] BY ROCH [illegible] CORBEL DESTROYER & THE [illegible] BARBARIAN, BY MAURICE HORN, VENTURES A SHORT HISTORY OF CUT-OUT BRAS AND SPILLS HEADED, HOPEFULLY AS "ADULT" SCI-FI/ACTION/[illegible] MAGAZINES.

ERNIE BUSHMILLER'S [illegible] ARE [illegible] AND LEE ELSELMA [illegible] THE QUESTION?" [illegible] EXPLAINS WHAT THE HECK THAT SILVER SURFER THING WAS & WHY ALL ABOUT [illegible] AND OF COURSE CHAPTER 3 OF [illegible] IN WHICH SERVE [illegible]

JIM STARLIN.

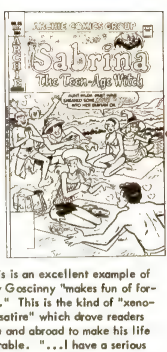
WITH THE DEATH OF MARVEL GIRL/PHOENIX IN ACTION #537, THE OBVIOUS QUESTION WAS "TO BE" IS SHE REALLY DEAD? IS IT FOR REAL? WE POSED THIS QUESTION TO WRITER CHRIS CLAREMONT. HIS REPLY? "WHILE THE DEATHS OF MINOR MARVEL CHARACTERS HAVE BEEN TAKEN LIGHTLY IN THE PAST, THIS IS ONE TIME YOU CAN BE SURE THE DEATH IS FINAL!."

JOHN BYRNE WILL NOT UNDER ANY CIRCUMSTANCES RETURN TO THE BOOK. BOTH JOHN BYRNE & I FEEL THAT TO BRING BACK A CHARACTER WHOSE DEATH HAS BEEN PORTRAYED IN AS UNCERTAIN TERMS WOULD BE THE OF-MOSE IN BAD TASTE. JUST TO RESOLD OUT THE TERM HOWEVER, SHE WILL BE REPLACED BY A SUPER-POWERED GWEN STACY CLONE."

WELL, WE END ON A SAD NOTE THIS MONTH FOR MARVEL WRITER STEVE GERBER WAS TRAGICALLY KILLED HE TRIED TO SAVE A LITTLE GIRL'S RUBDOWN TO A COLONY OF FERAL SEA-MONKEYS THAT LIVED IN HIS QUEEN-SIZE WATERBED. JOE HADDU ALL OF FANDOM SENDS OUR TOUCHING THE MAN WHO GAVE THE WORLD THE [illegible] OF CAPTAIN AMERICA

JOE CONTINUED THE MARVEL OF [illegible] FOR A SUPPLEMENT FREE" JIM SHOOTER AND WERE "GLAD TO TAKE [illegible] AND JIM TOLD US THAT NOT ONLY DID HE NOT KNOW THAT STEVE WAS DEAD, BUT THAT HE WAS STILL WORKING! THAT HE OWNED A WATERBED! THE GERBER FAMILY REQUESTS THAT HANDY-COLORED COPIES OF MARVEL SPOTLIGHT BE SENT TO [illegible] AT [illegible] WE'RE SURE [illegible] FAMILY HAVE!

JIM AND CHUCK'S OUTFITS FROM THE STERANKO COLLECTION



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ARCHIE No. 297, October. Dan DeCarlo did the cover. [8/4]

JUGHEAD No. 305, October. Stan Goldberg did the cover. [8/4]

LAUGH No. 355, October. Stan Goldberg did the cover. [8/4]

MAD HOUSE COMICS No. 122, October. Stan Goldberg did the cover. [8/4]

PAT THE BRAT COMICS DIGEST MAGAZINE No. 1, October. [8/4]

ARCHIE COMICS DIGEST No. 44, October. [8/11]

ARCHIE'S PALS 'N' GALS No. 145, October. Stan Goldberg did the cover. [8/11]

BETTY AND ME No. 115, October. [8/11]

LIFE WITH ARCHIE No. 218, October. Stan Goldberg did the cover. [8/11]

LITTLE ARCHIE No. 159, October. Dexter Taylor did the cover. [8/11]

THAT WILKIN BOY No. 48, October. [8/11]

ARCHIE AND ME No. 123, October. Stan Goldberg did the cover. [8/18]

ARCHIE AT RIVERDALE HIGH No. 76, October. Stan Goldberg did the cover. [8/18]

EVERYTHING'S ARCHIE No. 88, October. Stan Goldberg did the cover. [8/18]

JOKE BOOK COMIC DIGEST ANNUAL No. 7, October. [8/18]

JOSIE AND THE PUSSYCATS No. 102, October. Dan DeCarlo did the cover. [8/18]

SABRINA THE TEEN-AGE WITCH No. 63, October. Stan Goldberg did the cover. [8/18]

European Comics

By Paulette Carroll

US VERSUS THEM IN ASTERIX: FOOD FOR SATIRE

When the Normans land on the shore near the Village (ASTERIX AND THE NORMANS, p. 14), Astérix and Obélix, who observed the scene undercover, report to their Chief, Abraracourcix. Now we know better than to expect fear from these Gauls, though the story's resident sissy, the Chief's visiting Parisian nephew, turns several interesting shades under Uderzo's color brush. But some concern might be expected; after all, the arrival of a new Gaulish family causes quite a stir in CAESAR'S GIFT, and we are talking here about a contingent of yellow-haired brutes who are justly renowned for not knowing the meaning of fear. (Which is, incidentally, precisely the knowledge that they are seeking so far from home.) Instead, the report is the occasion of a comedy scene. "The Normans have landed," says one of the two heroes, "off camera," and Obélix adds in the next frame: "...and they all have funny names... teeheeheel They all end in 'af'!" Astérix chimes in: "Yes, their Chief's name is Grossebaf!" ("Big slap.") Boldface laughter fills

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The dreaded Normans land near the Village.

the next two frames; off camera, a chorus of Gauls reacts with unbridled hilarity, roused by their chief: "Ho-hoho! Did you hear that, Panoramix, Assurancetourix, Boulimix, Aventurépix, Porquépix, Allégorix?"

This is an excellent example of the way Goscinny "makes fun of foreigners." This is the kind of "xenophobic satire" which drove readers at home and abroad to make his life so miserable. "...I have a serious fault: I am excessively sensitive. I love to be loved. That is a great weakness for anyone who works in the limelight. So, naturally, all those attacks hurt... I was made into 'the advocate of the average Frenchman,' xenophobic, chauvinistic, and a racist to boot... hate mail, anonymous phone calls... I can't take that kind of accusations. Fortunately, I was 38 when I became successful; that helped. I had spent more time than most in the school of hard knocks... Seventeen years in Argentina, seven in the U.S.; then there is my stubborn refusal to do any other kind of work than this madman's job -- you call that being the prototype of the average Frenchman?" (Goscinny, interviewed by Sophie Lannes for L'EXPRESS, 1974.)

Goscinny certainly DOES have a point; and we took time to look more closely at the evidance of his background in the last installment, as well as at the kind of statement about foreign peoples and places made by Uderzo's drawings. But ultimately, the writer must be defended by his work, not his life or even his collaborator. And his work defends him best.

Let us take another look at the Norman scene, because it illustrates with particular clarity a comic device which we find all through ASTERIX, and which we find consistently misread and misinterpreted. Naturally, the heroes and their friends are laughing at the expense of the foreigners.

MA! NA! NA! NOMS AVEZ ENTENDU CA, PANORAMIX, ABRACADACOURCIX, IDEFIX, BOHLIX, AVENTUREMIX, PORERAPIX, ALLEGORIX?
NOMO! NOMO!
CRAZY! THEY'RE CRAZY! I HAVE TO WARN THE OTHERS! THERE'S GOT TO BE ONE REASONABLE PERSON IN THE LOT!
NOMO!

Abraracourcix calls on a whole slew of Gauls with comic monikers to laugh at the Norman's names -- and the laughter still echoes as his nephew flees in terror.

The "Donald Duck" syndrome: in ASTERIX: the hero is not always right, and cuts a sheepish figure in this scene from THE SHIELD OF ARVERNE, after a major blunder.

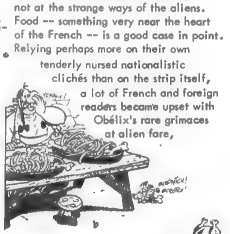
But whose "funny names" does Goscinny want US to laugh at? Is there any contest between "Big Slap" on the one hand and "Panoramic," "Blanket Coverage Insurance," "Foodaholic," "Epic Adventure," "Hedgehog," "Allegory" on the other hand? Remember that the uniformity of the ending in the Norman names is one of the things Obélix finds so funny about them -- and then Goscinny gives us that "-ix" list. THAT point at least should come out in any translation, no matter how faithful it is to the ridicule of some of the Gaulish names. The last four were coined by Goscinny just for that purpose: they do not belong to characters we ever see, and are never mentioned anywhere else in the series. But the REAL object of Goscinny's satire, of course, is not so much the Gaulish names as the Gauls themselves, who are oblivious to their own ridicules; it is the old story of the mote and the beam.

This should clearly establish the basic principle that we are not nepessarily supposed to identify with the character who is laughing, even if he IS a Gaul, even if he IS Goscinny's hero! The situation deserves a closer look. One feels one is belaboring the obvious -- but what to do when the obvious has been so consistently overlooked? Belabor the obvious -- and perhaps, try to understand the source of the confusion. Is this the Mickey Mouse versus Donald Duck syndrome? Some readers, as well as some authors, want a hero who is always right. Mickey remained to the last Disney's favorite character. Despite his overwhelmingly greater popular success, Donald Duck was obstinately relegated to second billing (har har) by his original creator. (Yes, I am aware of the numerous other aspects of the situation, and count myself as one of Barks' most ardent fans; but the issue of the unfailing, flawless hero WAS a factor in Disney's attitude.) The Donald Ducks of the comic world are, however, easier to identify with, more "human" and real. Influenced in part by the lessons learned from Disney's two main characters, the great authors of the francophone tradition have tried to solve the dichotomy and gain both kinds of appeal by using pairs. For an in-depth study of the Tintin-Haddock team in Hergé's work, see "Will The Real Tintin Please Stand Up?" which appeared in the Menamonee Falls GAZETTE. A similar function is filled by the Astérix/Obélix team, though the distinction is less clear-cut. Even Astérix can be wrong; if the example of NORMANS is too subtle, or bothers readers who are determined to make a rabid nationalist out of Goscinny, then consider THE SHIELD OF ARVERNE. Looking for a certain individual, the team spends all its time in the dreary diet inns of the spas of Auvergne, much against Obélix's rigorous protests -- and then they find out that the man is actually at a gourmet restaurant. Astérix looks very sheepish indeed as Obélix fires self-righteous eyes at his companion.

However, this is the exception; when one considers the sum total of blunders made by Goscinny's "heroic" team -- and they are, so to speak,

Gallic fare in ASTERIX: boar, boar, boar, boar, bore. a) SHIELD, b) ROMAN AGENT, c) SOOTH SAYER, d) BIG FIGHT, e) LEGIONARY

legion -- the vast majority are committed by Obélix. Obélix is the one who complains about, or laughs at, most anything he is not used to -- e.g. what is foreign about the foreigners. But at home as well as abroad, he is characterized as the muscle-brain of the team; childish (or, more accurately, childlike), simple-minded, he is the unsophisticated country bumpkin whose naive criticisms are supposed to make us laugh at his own provincialism, and not at the strange ways of the aliens. Food -- something very near the heart of the French -- is a good case in point. Relying perhaps more on their own tenderly nursed nationalistic clichés than on the strip itself, a lot of French and foreign readers became upset with Obélix's rare grimaces at alien fare,



JUST A SHOT OF MAGIC POTION FOR TOMORROW, AND I'M TURNING IN. WE HAVE TO BE UP EARLY!
MORE BOAR HERE!
COMING!
© 1961 DARGAUD EDITEUR

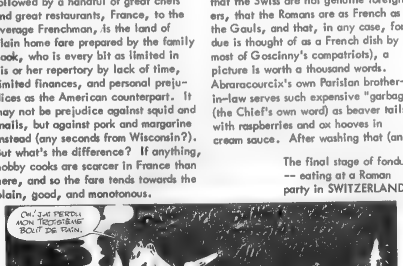
which multiplied beyond all proportions in their minds. France is the land of

Haute Cuisine, right? So Goscinny is naturally exercising his nationalistic superiority complex, right? Wrong. On both counts.

First, notwithstanding the deserved reputation of the culinary tradition followed by a handful of great chefs and great restaurants, France, to the average Frenchman, is the land of plain home fare prepared by the family cook, who is every bit as limited in his or her repertory by lack of time, limited finances, and personal prejudices as the American counterpart. It may not be prejudice against squid and snails, but against pork and margarine instead (any seconds from Wisconsin?). But what's the difference? If anything, hobby cooks are scarcer in France than here, and so the fare tends towards the plain, good, and monotonous.

On the other side of the Gallo-Roman hypen, Goscinny is ferocious to the fashionable "recherché" fare of certain elements of contemporary French society. In the case of the Roman fondue party of SWITZERLAND (remember that the Swiss are not genuine foreigners, that the Romans are as French as the Gauls, and that, in any case, fondue is thought of as a French dish by most of Goscinny's compatriots), a picture is worth a thousand words. Abraracourcix's own Parisian brother-in-law serves such expensive "garbage" (the Chief's own word) as beaver tails with raspberries and ox hooves in cream sauce. After washing that (and

The final stage of fondue -- eating at a Roman party in SWITZERLAND.



This is not only reflected, but satirized to the extreme in ASTERIX. Obélix's judgements on foreign cuisine are hardly those of a gourmet; the point is that he wants boar -- period. Again and again. We never see the Villagers eat anything else at home. To be sure, there is a fish store -- but it's wares are there to make jokes about, get the storekeeper mad, and serve as ammunition in epic battles, in that order. We see fish thrown about, bought, buried, and, on one occasion, caught; never eaten. As for regional variety -- well, at the end of CAESAR'S GIFT, when the strangers from the south are finally accepted (perhaps largely because they are about to leave!), the wives trade recipes, and we find out that the specialty of the far south of Gaul consists of adding herbs to the boar, or bore. There IS a passing reference to two other staples Obélix actually enjoys: oysters and nuts. I yield the floor to Goscinny: Astérix: "But Obélix, I've told you a thousand times: oysters are eaten like nuts, WITHOUT the shells." Obélix: "But I DO eat oysters like nuts -- WITH the shells!"

If this is not enough to turn the reader's stomach, it is in any case in the purest Celtic tradition of Rabelais. Obélix is a Paul Bunyan of the dinner table, characterized by grossness of manners (e.g., eating other people's portions, see illustration left), and quantitative excesses, as well as by the monotony of menu characteristic of the taste of all Gauls.

Asterix deifies the Romans from behind their fortifications in BANQUET.

I'LL EVEN MAKE YOU A PRESENT OF IT! WE'LL GET OUT OF THE VILLAGE IN SPITE OF YOUR PIKES AND YOUR GALLEYS, AND WE'LL TRUE ALL OF GAUL!

the host's taunting about his superior social status) down with too much wine, a drunken Abraracourcix calls his sister-in-law Galantine "Gélatine" and invites the city-slickers to a dinner all their money cannot purchase: a stew cooked with Caesar's own laurels. Whisking that crown from under the nose of the master of the world furnishes the plot for the rest of the story, as the two heroes go on yet another quest. (Note: laurel leaves are bay leaves; galantine is a French aspic one finds on the list of appetizers of any fancy restaurant, while gélatine is... plain old gelatin).

It is obvious that Goscinny has no particular taste for the refinements of Haute Cuisine, even though the brunt of his attack on Roman fare centers more on exotic novelties than on traditional French refinement. But Haute Cuisine, like so many traditions which have their origins in the upper classes, is "Roman" in character -- i.e., elitist and centralized. As a matter of fact, its ultimate origins lie in Florentine cooking, brought to (where else?) Paris by the cooks of Catherine de Medicis, wife of Henri II of France, in the sixteenth century. The Celtic heart is not in it; the Gaul inside every Frenchman is attached to fare of the land, and the savor of the local product, which reflects the "real" French territory in all its diversity. The only serious, credible ode to French food in Goscinny's work is to be found in ASTERIX AND THE BANQUET.

Not that it is gratuitous. It is the very mainstay of the plot. To contain the infection of independence, the Romans have erected a fence of their own around the Village. Tall, menacing, studded with watch towers, it dwarfs the innocuous pickets of self-definition erected by the Villagers themselves, and recalls by some of its aspects the perimeter of a concentration camp. But it is not a serious threat. Not content with being able to come and go as they please by knocking holes in the blockade with their fists, the heroes humiliate their would-be jailors with a wager: they will travel Gaul from border to border, in a circuitous route, and all the might of the Roman Armies will not stop them.

As proof of their exploit, they will bring back specialities from each region. This album ends in the only genuine gourmet meal ever consumed by any of Goscinny's Gauls: sausages from Lyons, Parisian ham, bouillabaisse from Marseilles, and much more.

The very fact that the menu is proof of their travel shows how blissfully ignorant Goscinny's heroes are of "salade nicoise" made in Paris and instant bouillabaisse in a powdered mix. Real territorial food, like those wines we have all heard about, does not travel, and is not suited to convenience living. You have to get it on the spot -- from those Marseillais who quarrel endlessly and passionately about what ought to go into bouillabaisse. This kind of cooking, the only kind praised by Goscinny, is a vanishing art. Culinarily speaking, BANQUET is a plea for an endangered species -- REAL cooking, whose traditions are both deeper and older than the refinements of the Medici. In his native Paris, Goscinny loved nothing

COMIC SHOPS

In this issue, in return for the help of the many book and comic shops that have aided us in compiling the Top 100 Comics Listings, we are printing a directory to their stores which we hope will be a regular feature. The following shops filled out the appropriate form for inclusionby other shops have and will participate in the survey but have not been included because they did not appear in the last three months' listings, and hence did not fill in the necessary form.

At present, we'll be attempting to get this listing in TCR at least three times a year, and if you would like to be listed and can participate in the survey, contact us and we'll put you on the mailing list.

Thanks go to the following shops:

ARIZONA:

ADVENTURE III, 15th Avenue and Thomas, Phoenix, AZ 85007 -- New and old comics, paperbacks, fanzines, posters, T-shirts, records -- Open Mon-Sat; Noon to 6

A LITTLE BOOK STORE, 4115 North Third Avenue, Phoenix, AZ 85013 -- New, old and imported comics, paperbacks and hardcovers, fanzines, posters and low books -- Open Sun: 12:30-5:30, Mon-Sat: 9-6

CALIFORNIA:

BOB'S COMICS, N.E. (Mike) Burke, 14721 Hawthorne Blvd., Lawndale, CA 90260 -- New and used comics, new and used science fiction paperbacks and hardcovers, fanzines and posters -- Open Tue-Fri: Noon-8, Sat: 10-7, Sun: Noon-6

COMIC COLLECTOR SHOP, 73 East San Fernando, San Jose, CA 95113 -- Old and new comics, paperbacks and hardcovers, pulps, undergrounds, posters and fanzines -- Open 10:30-6 daily

COMICS AND COMIX (six locations), 722 Columbus, San Francisco; 650 Irving, San Francisco; 2461 Telegraph, Berkeley; 515 Cowper, Palo Alto; 1110 K Street Mall, Sacramento; 6135 Sunrise, Citrus Heights -- New and old comics, hardcovers and paperback books, posters, fanzines, pins and cards -- Open Sun: 10-6, Mon-Sat: 10-9

SPACESTATION II, 983 South Bascom Avenue, San Jose, CA 95128 -- New comics, paperbacks, hardcovers, back issues, posters, Dungeons & Dragons -- Open Mon-Fri: 11-7

COLORADO:

DOWNTOWN BOOKS AND COMICS, 130 North Nevada, Colorado Springs, CO 80903 -- New and old comics, fanzines, paperbacks and posters -- Open 10-6 daily

MILE HIGH COMICS, 308 South Broadway, Denver, CO 80209 -- New and old comics, posters, paperbacks and fanzines -- Open Sun: Noon-5, Thurs: 10-9, other days: 10-6

RTC COMICS LTD., 1135 Valkenberg Drive, Colorado Springs, CO 80907 -- New comics -- Hours by appointment, phone 593-1279

DELEWARE:

XANADU COMICS AND COLLECTABLES, 2 West 5th Street, Wilmington, DE 19801 -- new and old comics, hardcovers, posters, artwork, specialists in 3-D and The Spirit -- Open Tues-Sat: 11-6

FLORIDA:

A&M COMICS AND BOOKS, 1175 NE 129th Street, North Miami, FL 33161 -- New and old comics, paperbacks and hardcovers, posters, fanzines, artwork and sports and movie items -- Open Mon-Sat: 10-7, Sun: Noon-5

IDAHO:

KING'S KOMIX KASTLE, 1706 North 18th Street, Boise, ID 83702 -- New and used comics, undergrounds, BLBs, bags, fanzines, SF paperbacks, Playboys -- Open by appointment only

KING'S KOMIX KASTLE Branch Store, 2560 Lyndville, Boise, ID -- Old comics, bags, hot rod magazines, Playboys, paperbacks -- Open Wed-Thur: 2-6, Sat-Sun: 2-5

ILLINOIS:

THE BOOK NOOK, 801 North Neil, Champaign, IL 61820 -- New comics, back issues, paperbacks, posters, artwork, Playboys -- Open Mon-Sat: 9:30-5:30

COMIC KING DOM, 3405 West Lawrence Avenue, Chicago, IL 60625 -- New and back issue comics, SF pulps and magazines -- Open Thur-Fri: 2-8, Sat: Noon-6

LARRY'S COMIC SHOP, 1219A Devon Avenue, Chicago, IL 60660 -- New, old and imported comics, fanzines, TV Guides -- Open Mon-Sat: Noon-6

INDIANA:

COMIC CARNIVAL AND NOSTALGIA EMPORIUM, 6265 North Carollton Avenue, Indianapolis, IN 46220 -- New, old and imported comics, hardcovers and paperbacks, posters, artwork, fanzines, masks and movie material -- Open Thur-Fri: Noon-7, Sat: 10-5, Sun: Noon-4

CRACK COMIC SERVICE, 1528 119th Street, Whiting, IN 46394 -- New and old comics, supplies -- Open Wed-Fri: 11-7, Sat: 11-5

IOWA:

OAKLEAF STAMPS AND COMICS, 938A North Federal, Mason City, IA 50401 -- New and old comics, fanzines, paperbacks, undergrounds, artwork -- Open 10-8 daily

KENTUCKY:

THE GREAT ESCAPE, 2433 Bardstown Road, Louisville, KY 40205 -- New and old comics, paperbacks, fanzines, posters, portfolios, baseball cards, albums -- Open Mon-Sat: 11-7, Sun: 1-6

MARYLAND:

COMIC BOOK KINGDOM, 4307 Harford Road, Baltimore, MD 21214 -- New and old comics, fanzines -- Open Noon-7 daily

MASSACHUSETTS:

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SUPERHERO UNIVERSE, 1105 Massachusetts Avenue, Cambridge, MA 02138 -- New, old and imported comics, paperbacks, toys, fanzines, posters and artwork -- Open Mon-Wed:11-7, Thur-Fri: 11-8, Sat: 10-7, Sun: Noon-6

MICHIGAN:

CURIOUS BOOK SHOP, 307 East Grand River, East Lansing, MI 48823 -- New and old comics and paperbacks, fanzines, SF artwork -- Open Mon-Thur,Sat: 11-6, Fri: 11-9

NEW MEXICO:

DON'S PAPERBACK BOOKS, 1013 San Mateo SE, Albuquerque, NM 87108 -- New and old comics, imported comics, hardcovers and paperbacks, artwork, fanzines, posters, pulps -- Open Tues-Sat: 10-7

NEW YORK:

BILL AND BOB'S COMICS STORE, 382-94th Street, Brooklyn, NY 11209 -- New and old comics, paperbacks, magazines, posters -- Open Tues-Fri: Noon-7, Sat-Sun: 11-6

FICTION HOUSE, 820 Elmwood Avenue, Buffalo, NY 14222 -- New and old comics, paperbacks, pulps -- Open Sun: Noon-4, Mon-Sat: 11-7

SUPERSNIPE COMIC BOOK EUPHORIUM, 1617 Second Avenue, New York, NY 10028 -- New, old and imported comics, paperbacks and hardcovers, posters, artwork, fanzines -- Open Mon-Wed, Fri: 12:30-5:30, Thur: 12:30-7, Sat: Noon-5

OHIO:

BOOKIE PARLOR, 2027 Wayne Avenue, Dayton, OH 45410 -- New, old and imported comics, Books, fanzines, posters, artwork -- Open Mon-Fri: 11-8, Sat: 11-6

COSMIC COMICS, 22 Colonial Arcade, Cleveland, OH 44115 -- New, old and imported comics, paperbacks and hardcovers, artwork, posters and fanzines -- Open Mon-Sat: 10-5:30

THE PAPERBACK JUNCTION, 3805 North Bend Road, Cincinnati, OH 45211 -- New old and imported comics, paperbacks, fanzines and original art -- Open Mon-Tue, Thur-Sat: 11-5, Weds: 11-2, Sun: Noon-4

OKLAHOMA:

BONNEY'S BOOKS AND COMICS, 114 East Main, Norman, OK 73069 -- New, used and imported comics, hardcovers and paperbacks, fanzines, posters and a video line -- Open Mon-Sat: 10-6

OREGON:

FUTURE DREAMS, 1800 East Burnside, Portland, OR 97214 -- New and old comics, paperbacks and hardcovers, fanzines, posters, artwork and SF records -- Open Mon-Fri: 11-8, Sat-Sun: Noon-6

PHILADELPHIA:

COMIC INVESTMENTS, 8110 Bustleton Avenue, Philadelphia, PA 19152 -- New, old and imported comics, paperbacks and hardcovers, fanzines, baseball cards -- Open Mon-Thur, Sat: 11-6, Fri: 11-9, Sun: Noon-4

THE COMIC STORE, Park City Market, Lancaster, PA 17601 -- New and old comics, paperbacks and hardcovers, fanzines, posters, artwork -- Open Thur-Fri: 2-9, Sat: 10-5

GREG EIDE'S COMIX AND SF, 11 Federal Street, Pittsburgh, PA 15212 -- New and used comics and records, paperbacks and hardcovers, fanzines, posters -- Open Sat, Mon-Thur: 10-5:30, Fri: 10-9, Sun: 10:30-5:30

VIRGINIA:

GRAPHIC ARTS COMIC SHOP, 11A University Shopping Center, Charlottesville, VA 22906 -- New and old comics and magazines, fanzines and artwork -- Open Mon-Sat: 11-6

WASHINGTON:

THE COMIC RACK, South 14 Monroe, Spokane, WA 99204 -- New and old comics, paperbacks and hardcovers, fanzines, posters -- Open Mon-Fri: 10-6, Sat: 11-5

WISCONSIN:

THE TURNING PAGE, 2452 North Murray Avenue, Milwaukee, WI 53211 -- New, old and imported comics, paperbacks and hardcovers, fanzines, portfolios, posters,artwork -- Open Mon-Fri: 4-9, Sat: 10-6

I'M NOT ALL THAT CRAZY ABOUT CABBAGE; I PREFER BOAR. DO YOU THINK THAT IF WE ASKED THEM NICELY...?
TONIGHT WE MUST RUN AWAY TO RAID THE PICTS.

Army food in ASTERIX; a mild protest against the Gothic variety.

food in the legion -- not just our "boar-or-else" monomanical Obélix. As the motley group of recruits (our two heroes, a Briton, a Goth, a Belgian, a Greek, an Egyptian and... an interpretor!) sits down to its first meal, Obélix asks (of course): I say, do you think they'll have boar?" Replies Astérix: "Don't get any ideas! The stronger the army, the worse the food is. That's what keeps the men in a nasty mood." (ASTERIX THE LEGIONARY, p. 24). "Flotch" goes the gruel; Astérix takes a spoonful with an expression of painful doubt on his face. Conclusion: "I didn't think the Roman Army was THAT strong!" But what is particularly interesting from the viewpoint of nationalism and food is what occurs in the next frame, which stretches from margin to margin on the page, and could be titled "Theme And Variations On The Topic of Revolt." I'll let the reader savor

gust, they would be at each other's throats! As good a lesson in the absurdity of national prejudices as any. A final punchline is delivered when the Briton, who looks merely pensive in that earlier frame, laps up the gruel: "Delicious! Really splendid, don't you know!" Britain is, of course, the land of warm beer and boar with mint sauce; but there, poor Obélix's one meek protest, "This is 'The Laughing Boar'?' [The name of the inn.] What's there to laugh about?" meets with the stern remonstrance from Astérix: "Eat and be quiet! In Britain, one must do as the Britons." With equally French reflexes, of course, the Romans actually mistake the magic potion for warm beer when they are first informed about the introduction of a "terrible secret weapon" into Britain! ("No," corrects the reporting soldier, "that's a KNOWN weapon!") That is all about British food and drink in the entire album; considering their reputation on the continent, Goscinny's restraint must be qualified as extreme for not exploiting this facile source of comedy any further and, more significantly, for confining the complaints to the invading Romans and the perennially gluttonous Obélix.

Much earlier in his opus (GOTHS dates from 1963, LEGIONARY from 1967) Goscinny had already made use of a device similar to the Belgian-versus-Gothic opinion of Roman Army fare, when the Goth Cloridic (supposedly raised on that "heavy" and "indigestible" German food the French and others have all heard about, remarks in passing that he has a delicate digestion

more than those little-known, owner-operated cafés where he savored the real joys of his success: "...the boss recognizes me, offers a special dish which is not on the menu, and insists that I taste a certain home-made brew which he doesn't serve to anyone... I'm always amused by (famous) people who pretend to be annoyed at that sort of thing. I find it extremely pleasant." (Ibid.) Unlike the fancier stuff, this kind of gastronomic tradition is local or even individual, not national. Wherever such minute boundaries are exceeded by the ambitions or practices of cooks, we find Goscinny on the

THE EGYPTIAN WANTS TO SEE THE MANAGER
I'M NOT STAYING FOR LESS THAN $1M SESTERTII A DAY!
POSITIVELY GOTHIC, THIS FOOD!
At home people would be quartered for less !

International food-tasting session in the Roman army. (ASTERIX THE LEGIONARY)

attack.

Army food, of course, is a prime target, mass-produced par excellence and totally vile. See Obélix's mild complaint in the mess tent of the Goths: "I'm not all that crazy about cabbage; I prefer boar; do you think that if we asked them nicely...?" An absurd suggestion, since the pair and those around them have no common language, and they are trying to pass for Goths and not attract attention to themselves (a tricky task, under the circumstances, which furnishes a lot of comic situations). It is interesting to compare the meekness of that reaction (dictated, to be sure, in part by circumstances) to the violence inspired by the fare in the Gauls own (i.e. Roman) Army. EVERYBODY hates the

it himself, and simply point out a few details: from left to right, the Egyptian's particular comic contribution (throughout the album) is that he imagines himself in a Club Méditerranée-type vacation resort (which enables Goscinny to throw a few ferocious barbs in passing at that Club); the guy pounding the table with his fists and hiking his pay demands is the Greek; the redhead with the Tintin-haircut who finds the food fit only for Goths is, of course, the Belgian; and the man next to him, who tells us that people who cook like that would be drawn and quartered "at home" is... a Goth! If these people had a common language in which to express their common dis-

and cannot take coq au vin. In truth, few things are as difficult to digest as the heavy sauces which enter into some of the dishes the French most pride themselves upon. And interestingly, it is again the "hereditary enemy," the Goths, who are allowed to voice the only comment on Spanish food, in an Inn in SPAIN: "The cooking's much better these days," which receives its real punchline when the innkeeper, at the extreme right of the frame, announces: "Today's menu is sausage, sauerkraut and beer." Message: to the provincial tourist, "good food" means "what I am used to"; we shall see in the next installment how ferocious Goscinny can be to the people who travel supposedly for a change of scene, yet are never willing to leave

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DINNER IN THIS TYPICAL VANDALUSIAN INN IS A CHEERFUL OCCASION
The roads are improving. They're working on them!
A proud and haughty race!
Thin-skinned!
Attractive prices, but they're rising
They've cottoned on!
The cooking's much better these day's
TODAY'S MENU IS SAUSAGE, SAUERKRAUT AND BEER
© 1969, RANDALL CUTLER

Whose taste in foods is being satirized? Gothic criticism in SPAIN offers another example of Goscinny's "mote-and-beam" technique of satire.

home. (This time the butt of the joke is a group of Gauls in "recreational vehicles.") Clearly, it is the tourists, and not the Spaniards, we are supposed to laugh at. Would the message have been understood if a party of Gauls had made the same remark, with the innkeeper announcing boar on the menu? Probably not. Yet the situation would have been identical; the only difference is the reader's projection on Goscinny of his own prejudices and/or complexes. And, by the time of SPAIN (1969), Goscinny had already had his fill of hate mail.

Which is really the only explanation for the Gothic script and helmets in a frame which expresses a package of very French clichés. (Note: the British "They've cottoned on" corresponds to the American "They've caught on.") I did not live in France in 1969 and have never been to the Spanish mainland, but the clichés about rising-but-still-attractive prices, improving-but-still-awful roads, proud-and-haughty natives, and improving (i.e., less Spanish) cooking are so pervasive that they could not escape the attention of anyone even distantly in touch with French people and the French media. In fact, Spain had turned at that time into the vacation paradise of the lower middle class, and the French descended upon it like a plague of locusts, with all the consequences Goscinny makes dim allusions to in this frame, and develops fully elsewhere: inflation, loss of local character, destruction of the countryside (road building). See MANSION OF THE GODS and OBELIX AND CO. for the full treatment of these themes. Out of the mouths of Goths...

Along with this desperate technique of making the Goths speak French in content if not in form, SPAIN introduces another nearly fool-proof method of satirizing one's own people without giving a foothold to the obsessive types who are determined to read praise into anything that touches upon the subject. This happens when we find the hordes of Gaulish tourists on one side, and our heroes on the other, victimized by their countrymen. Goscinny does it with a twist which turns the whole scene into a universal study of human nature; as we take a close look at that in the next installment, we will begin to unravel the secret of what makes this so very Gallic strip so very international.

DC Coming Comics

BATMAN No. 329, November. "Twice Dies The Batman" is by Marv Wolfman, Irv Novick and Frank McLaughlin. The villain is revealed to be -- Two-Face. Plus, "The Case of The Hijacked Heart" by Mike W. Barr, Rich Buckler and McLaughlin. Batman and Robin race to save a gangster's life. Jim Aparo did the cover. [8/12]

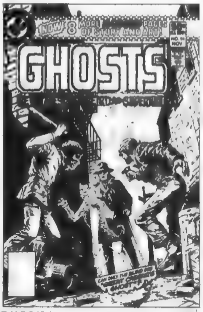
THE BEST OF DC No. 8, November-December. The theme of this issue is "Secret Lives of Superman" and featured are: "The Super-Genie of Metropolis" by Al Plastino from SUPERMAN #157; "The Day Superman Became The Flash" by Al Plastino from ACTION #314; "The 1000 Lives of Superman" by Wayne Boring from SUPERMAN #99; "From Rags To Riches" by Leo Dorfman and Al Plastino from ACTION #337; "The New Lives of Superman" by Jerry Siegel, Curt Swan and George Klein from SUPERMAN #182; "Who Stole My Super-Powers?" by Jim Shooter, Curt Swan and George Roussos from SUPERMAN #220; "The Super-Cop of Metropolis" by Siegel, Swan and Klein from SUPERMAN #160; and "The Shocking Secret of Super-X" by Cary Bates, Curt Swan and Murphy Anderson. Ross Andru and Dick Giordano did the cover. [8/12]

DC COMICS PRESENTS No. 27, November. "The Key That Unlocked Chaos" is by Len Wein and Jim Starlin. Superman and J'onn J'onzz, the Martian Manhunter seek a mystic key that bears danger to the universe. Plus, "Whatever Happened To Congorilla?" by Bob Rozakis, Romeo Tanghal and Frank Chiaramonte explains the whereabouts of Congo Bill, Janu and the Golden Gorilla for the past fifteen years. Jim Starlin did the cover. [8/12]

DC SPECIAL BLUE-RIBBON DIGEST No. 5, November-December. This issue features a new story amongst its other "Secret Origins of Super-Heroes": the origin of Zatara and Zatanna, "The Secret Spell" by Gerry Conway, Romeo Tanghal and Vince Colletta. The reprints include: "The Origin of The Justice League" by Gardner Fox, Mike Sekowsky and Bernard Sachs from JLA #9; "Unleash The One Who Waits," the origin of the Demon by Jack Kirby and Mike Royer from DEMON #1; "Earth's First Green Lantern" by John Broome, Gil Kane and Murphy Anderson from GL #16; "Who Has Been Lying In My Grave?" which features the origin of Deadman by Arnold Drake, Carmine Infantino and George Roussos from STRANGE ADVENTURES #205; and "The Origin of Wonder Girl" by Marv Wolfman, Gil Kane and Nick Cardy from TEEN TITANS #22. [8/12]

THE FLASH No. 291, November. "The Sabretooth Is A Very Deadly Beast" is by Cary Bates and Don Heck. Flash encounters a new costumed foe: Sabre-

tooth. Then Firestorm appears in "The Hyena Laughs Last" by Gerry Conway, George Perez and Bob Smith. Ross Andru and Dick Giordano did the cover. [8/12]



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GHOSTS No. 94, November. Stories in this issue include "The Banshee Bride of Ballybrooke" by Mimia Kin and Win Mortimer; "Great Caesar's Ghost" by Carl Wessler, Jack Sparling and Dan Adkins; "A Spirit Was Waiting" by George Kashdan, Don Newton and John Celardo; and "The Spectre From The Granite Coffin" by Kin, Ed Barretto and Vince Colletta. Luis Dominguez did the cover. [8/12]

G.I. COMBAT No. 223, November. The three Haunted Tank stories in this issue are: "Breaking Point," "Stand-Off In The Sahara" and "Traitor Tank," by Robert Kanigher, Dick Ayers and Sam Glanzman. The O.S.S. story is "Death Is A Handful of Pennies" by Kanigher and E.R. Cruz; other stories are "The Other Side of the War" by Evan Douglas and Josem Matucenio and "Winged Warrior" by George Kashdan and Vic

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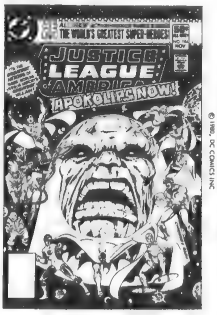
Catan. Joe Kubert did the cover. [8/12]

JONAH HEX No. 42, November. "Jonah Hex: Wanted For Murder" is by Michael Fleisher and Gerald Forton. This book-lengther is the first of a three-parter which brings back the mysterious Oriental woman from "Massacre of the Celestials" and serves as an introduction of a new DC western hero. Forton did the cover. [8/12]

JUSTICE LEAGUE OF AMERICA No. 184, November. "Crisis Between Two Earths" is by Gerry Conway, George Perez and Frank McLaughlin. The Injustice Society has resurrected Darkseid and JLA and JSA forces are strengthened by the addition of the New Gods. Perez and Dick Giordano did the cover. [8/12]



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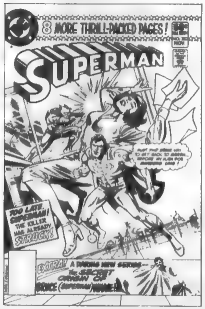
THE NEW TEEN TITANS No. 1, November. "The New Teen Titans" is by Marv Wolfman, George Perez and Romeo Tanghal. Robin, Kid Flash and Wonder Girl are back with new Titan The Changeling (formerly Gar "Beast Boy" Logan), plus Starfire, The Raven and Cyborg. Perez and Dick Giordano did the cover. [8/12]

SECRETS OF HAUNTED HOUSE No. 30, November. This issue includes: "Die From Laughter" by George Kashdan and Ernie Patricio; "For The Love of Arlo" by Charlie Seeger, Don Newton and Dan Adkins; and "Russian Roulette" by Paul Kupperberg and Jess Jodloman. Joe Orlando did the cover. [8/12]

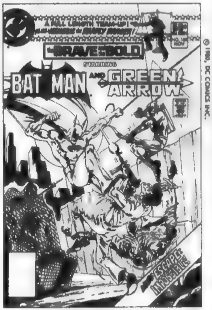
SUPERMAN No. 353, November. "The Fantastic Foe Superman Could Never Meet" is by Cary Bates, Curt Swan and Frank Chiaramonte. A killer hides out in another dimension. Then, a new series which revives the old imaginary story idea: JUST IMAGINE, beginning with "The Secret Origin of Bruce (Superman) Wayne" by Bob Rozakis, Curt Swan and Frank Chiaramonte. Ross Andru and Dick Giordano did the cover. [8/12]



THE SUPERMAN FAMILY No. 204, November-December. "The Earthquake Enchantment" by Jack C. Harris, Win Mortimer and Vince Colletta revives the former STRANGE ADVENTURES heroine The Enchantress as a super-foe for Supergirl; and "The Rescue of His Majesty, Johnny Thunder" by E. Nelson Bridwell, Kurt Schaffenberger and an inker brings back (to the indefinite '50s period, that is) Johnny Thunder and his Bandhesian thunderbolt to the Mr. & Mrs. Superman strip. Lois Lane stars in "Lois Lane: Deceased" by Marv Wolfman, Bob Oksner and Vince Colletta; Jimmy Olsen is featured in "Squeeze Play" by Wolfman, Alex Saviuk and Joe Giella; and Clark

Kent solos in "The Coupon Caper" by Bob Rozakis, John Calnan and Giella. Ross Andru and Dick Giordano did the cover. [8/12]

WEIRD WAR TALES No. 93, November. The new series "Creature Commandos" by Marc DeMatteis, Pat Broderick and John Celardo begins in this issue: Turned into replicas by the government, three G.I.s are lead into combat in the guises of Dracula, the werewolf and Frankenstein's monster. Other stories include: "The Ultimate Weapon" by George Kashdan, Denys Cowan and John Celardo; "Rising Sun" by Mike W. Barr and Noly Zamoras; and "Life Hangs By A Thread" by Carl Wessler and Vicente Alcazar. Joe Kubert did the cover. [8/12]

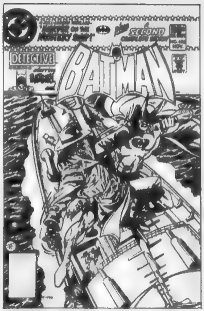


WONDER WOMAN No. 273, November. "The Right Angle" is by Gerry Conway, Jose Delbo and Dave Hunt. Part two of the battle with Angle Man. And The Huntress continues her fight with Solomon Grundy in "The Girl In The Gilded Cage" by Paul Levitz, Joe Staton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [8/12]

ACTION COMICS No. 513, November. "The Return of Superman Island" is by Marv Wolfman, Curt Swan and Frank Chiaramonte. Echoing a mid-'50s story, Superman discovers an island shaped like him — in space. Then The Atom and Air Wave join forces in "The Red Dart's Deadly Arts" by Bob Rozakis and Romeo Tanghal, with an unknown inker. Ross Andru and Dick Giordano did the cover. [8/26]

ADVENTURE COMICS No. 477, November. "The Outrage" is by J. Marc DeMatteis and Dick Giordano. The Black Manta returns to plague his old nemesis Aquaman. Then Starman heads for outer space to find his mentor in "The Quest For Mn'torr" by Paul Levitz, Steve Ditko and Romeo Tanghal. And Plastic Man battles Roxanne Roller in California in "Disco Plas" by Marty Pasko, Joe Staton and Bob Smith. Ross Andru and Dick Giordano did the cover. [8/26]

THE BRAVE AND THE BOLD No. 168,

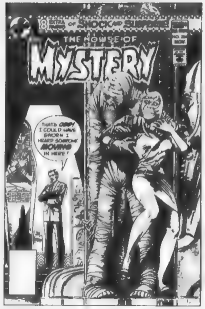


November. "Shackles of the Mind" is by Cary Burkett and Jim Aparo. Batman teams up with erstwhile JLA member Green Arrow. Also, Nemesis appears in "The Swift Wing of Recompense" by Burkett and Dan Spiegle. Aparo did the cover. [8/26]

DETECTIVE COMICS No. 496, November. "Murder On The Mystery Ship" is by Michael Fleisher, Don Newton, and Dan Adkins. Now a 50¢ title, the new DETECTIVE leads off with a new battle between Batman and Clayface. Plus, Batgirl stars in "Stealer of Souls" by Cary Burkett, Jose Delbo and Bob Smith. Jim Aparo did the cover. [8/26]

GREEN LANTERN No. 134, November. "Mind Over Magnetism" is by Marv Wolfman and Joe Staton. GL's old adversary Doctor Polaris returns. And Adam Strange appears in "Earthground" by Laurie Sutton, Rodin Rodriguez and Tex Blaisdell. Dick Giordano did the cover. [8/26]

HOUSE OF MYSTERY No. 286, No-



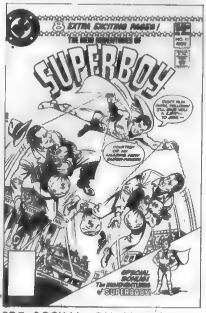
vember. "Slave of the Pharoah" by Bill Kelley and Ernesto Patricio; "Lang Arm of the Law" by Barry Jameson, Irwin Hasen and Danny Bulanadi; and "The Man Who Died Tomorrow" by Carl Wessler and Lee Elias comprise the stories in this issue. Joe Kubert did the cover. [8/26]

THE LEGION OF SUPER-HEROES No. 269, November. "The Dark Man Cometh" is by Gerry Conway, Jimmy Janes and an inker. The Fatal Five -- Tharok,

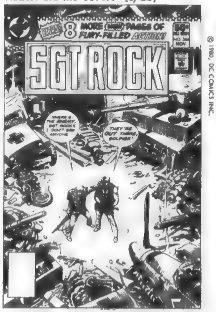
Mano, The Persuader, The Emerald Empress -- and a new leader return, along with Validus. Dick Giordano did the cover. [8/26]

MYSTERY IN SPACE No. 113, November. This one features "Gremlins" by Len Wein and Joe Kubert; "The Eyes of the Bekkin" by Marc DeMatteis and Jerry Grandenetti; "Beasts of Burden" by George Kashdan, Trevor von Eeden and John Celardo; and "Trouble In Paradise" by Kashdan, Mike Golden and Bob Wiacek. Kubert did the cover. [8/26]

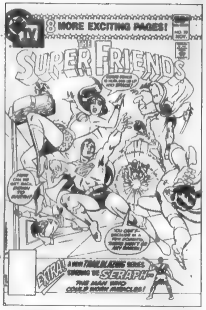
THE NEW ADVENTURES OF SUPERBOY No. 11, November. "Superboy's Amazing New Power" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. An explosion in Lex Luthor's lab gives Superboy the power of super-magnetism. Then, The Misadventures of Superbaby begin with "When You Wish Upon A TV" by Bob Rozakis, Schaffenberger and Frank Chiaramonte. Schaffenberger and Hunt did the cover. [8/26]



SGT. ROCK No. 346, November. "They're Out There" is by Robert Kanigher and Frank Redondo. Rock gives combat training to some Easy tinhorns. Also: "Detour" by Bill Kelley and Steve Bissette; "Perilous Night" and "The Grass Is Red" by the Kubert School, plus a Battle Album by Tom Yeates. Kubert did the cover. [8/26]

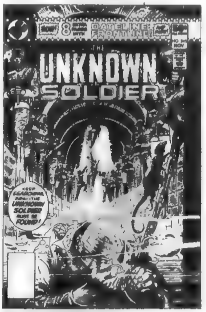


SUPER FRIENDS No. 38, November. "Fate of the Phantom Super Friends" is by E. Nelson Bridwell, Ramona Fradon and Bob Smith. Grax turns the Super Friends into phantoms, spoiling their days. Plus, The Seraph solos for the



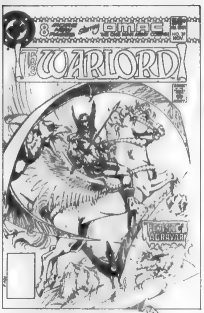
first time in "The Seraph's Day of Atonement" by Bridwell, Bob Oksner and an inker. Fradon and Smith did the cover. [8/26]

UNKNOWN SOLDIER No. 245, November. "Crack of Doom" is by Robert Kanigher, Dick Ayers and Gerry Talaoc, and stars the Unknown Soldier. The Dateline: Frontline feature is "Battleground of the Soul" by Cary Burkett and Ric Estrada. Joe Kubert did the cover. [8/26]



THE UNEXPECTED No. 204, November. This issue's stories are "Twinkle Twinkle Little Star" by Al Case and John Calnan; "Demons Are A Girl's Best Friend" by Charlie Seeger, Don Newton and Tex Blaisdell; "The 13 Hex" by Carl Wessler and Bill Payne; and a cover by Joe Kubert. [8/26]

WARLORD No. 39, November. "The Feast of Agravar" is by Mike Grell and Vince Colletta. Travis Morgan battles on. Plus, OMAC stars in "Battle Cry" by Jim Starlin and Romeo Tanghal. Grell did the cover. [8/26]



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Marvel's Coming Comics

CRAZY No. 67, October. Another BEST OF issue, this one features: two parodies of KUNG FU, both titled "Kung Fooey," "Man, Mirth and Magic," "The Evolution of Moaskind" by Bob Foster, parts 7, 8 and 9, "If Real People Had To Use The Exorcist," "Buh Zurk," "The CRAZY White Paper On Fast Food," "Consumer Confidential," "You Know You're Really Crazy When...," "What If The People Who Brought You "Westworld" Produced "The Great Gatsby," "Stupid Stories Illustrated," "Monster Madness," "CRAZY looks at the offices of a Parody Mag," and the only non-reprint, "Fabulous Fuppet Follies," by Steve Skeates and Ron Zalme. The last-named is a finger-puppet presentation of Billy Shakespeare's "Romeo & Juliet, adapted for the Shoe Box Theatre. Bob Larkin did the cover. [8/5]

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MARVEL SUPER-HEROES No. 93, November. From INCREDIBLE HULK #142 is "They Shoot Hulks, Don't They?" by Roy Thomas, Herb Trimpe and John Severin. Trimpe and Severin did the cover. [8/5]

MARVEL TWO-IN-ONE No. 69, November. "Homecoming" is by Mark Gruenwald, Ralph Macchio, Ron Wilson and Gene Day. The Thing, Vance Astro and the Guardians of the Galaxy are trapped in the murky mist of The Fog. Wilson and Day did the cover. [8/5]

THE SAVAGE SWORD OF CONAN No. 57, October. "The Eye of Erlik" is by Roy Thomas, John Buscema and Tony DeZuniga. The final chapter of the adaptation of Andrew Offutt's CONAN AND THE SWORD OF SKELOS is presented, as Conan receives a death sentence for returning the Eye of Erlik to the Khan of Zambula. Nestor Redondo did the cover. [8/5]

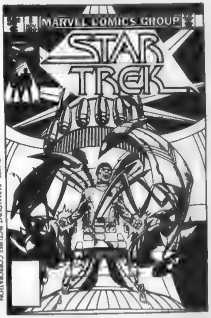
SPIDER-WOMAN No. 32, November. "The Fangs of the Werewolf" is by Michael Fleisher, Steve Leialoha and Jim Mooney. In Fleisher's last issue Dr. Malice turns Scotty against Jessica and Jack "Werewolf" Russell gets involved with The Hornet. Chris Claremont will take over. Frank Miller and Klaus Janson did the cover. [8/5]

SPIDEY SUPER STORIES No. 49, November. [8/5]

STAR TREK No. 8, November. "The Expansionist Syndrome" is by Martin Pasko, Dave Cockrum and Ricardo Villamonte. Spock disappears in front of the crew as they monitor a ship that has no life readings. Cockrum did the cover. [8/5]

X-MEN ANNUAL No. 4, November. "Nightcrawler's Inferno" is by Chris Claremont, John Romita, Jr. and Bob McLeod. The X-Men go to Hell to save Nightcrawler. Romita and Terry Austin did the cover. [8/5]

THE AMAZING SPIDER-MAN No. 210, November. "Madame Web" is by Denny O'Neil, John Romita Jr. and Joe Sinnott, which will probably be the new permanent team. Spidey meets the psychic Madame Web, inspired by, but not based on, the villain that appeared in a Spider-Man Hostess ad. Romita Jr. and Al Milgrom did the cover. [8/12]



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CAPTAIN AMERICA No. 251, November. "Mercenary And The Madman" is by Roger Stern, John Byrne and Joe Rubinstein. A prison break brings Batroc the Leaper and Mr. Hyde together and Cap must prevent them from blowing up a gasoline super tanker in New York Harbor. Byrne and Rubinstein did the cover. [8/12]

EPIC ILLUSTRATED No. 3, Fall. Michael Moorcock's Elric of Melnibone con-

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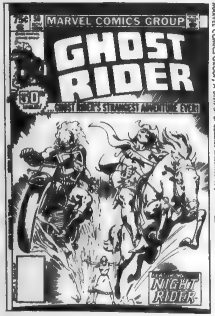
tinues in "The Dreaming City" by Roy Thomas and P. Craig Russell, the first two chapters appearing here before Marvel publishes the full story in book form. Also featured is part two of "Almuric" by Roy Thomas and Tim Conrad adapted from Robert E. Howard; "Libido" by Doug Moench and Paul Gulacy; "Worker In The City" by Archie Goodwin and Terry Lindall; "The Gamesmen of Earth Prime" by Denny O'Neil, and Mike Barr; "Tombstones" by Bruce Jones and Mike Saenz; "Midsummer Night's Dream" by Michael Golden; a text story, "Forest Magic" by Archie Goodwin with an illustration by George Bush; and contributions from Robert Wakelin and Paul Kirchner. Gulacy did the cover. [8/12]

GHOST RIDER No. 50, November. "Manitou's Anger, Tarantula's Sting" by Mike Fleisher and Dan Perlin. The Ghost Rider finds himself back in the 1870s' old west where he teams up with his former namesake, The Night Rider. Bob Budiansky and Joe Rubinstein did the cover. [8/12]



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the cover. [8/12]

THE HULK! No. 23, October. "A Very Personal Hell" is by Jim Shooter, John Buscema and Alfredo Alcala. The Hulk and Bruce Banner become involved in a pair of love affairs. The Dominic Fortune story is by Denny O'Neil and Howard Chaykin, and features an assassination attempt on Dom by Baron Strucker. Walt Simonson did the cover. [8/12]

MARVEL PREVIEW No. 23, Fall. Presenting: BIZARRE ADVENTURES #2, featuring a combination comic story-fumetti by Denny O'Neil, Gene Colan and Alfredo Alcala with photos by Eliot R. Brown called "Annie May." Also included are "Sandra" by Lynn Graeme, John Buscema and Joe Jusko, "Final Warning" by Graeme and Frank Miller; "Way of Heaven" by Mike W. Barr, Gene Colan and John Tartaglione; and "Fantasy Gambit" by Steve Bissette. Caldwell did the cover. [8/12]

MARVEL SUPER SPECIAL No. 17, November. "Xanadu" is adapted from the film by J. Marc DeMatteis and Rich Buckler (shot from the pencils) with color by Jim Janes. The Gene Kelly-Olivia Newton-John musical is translated into comic form. [8/12]

DAREDEVIL No. 167, November. "Mauler" is by David Michelinie, Frank Miller and Klaus Janson. DD battles a heavy metal foe in a last minute substitution for the Roger McKenzie angel dust story which has been rescheduled. Miller and Janson did the cover. [8/19]

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MARVEL TEAM-UP ANNUAL No. 3, November. "Monsters In The Meadows" is by Roger Stern, Herb Trimpe and Diverse Hands. The Hulk, Power Man, Iron Fist and Machine Man gang up to

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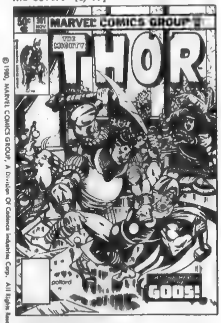
battle Nightshade. Frank Miller and Joe Rubinstein did the cover. [8/19]

THE MICRONAUTS No. 23, November. "Field Trip" is by Bill Mantlo, Pat Broderick and Danny Bulanadi. Biotron goes to the junkyard to find parts for the spaceship and discovers the all-new Molecule Man. The Tales of the Microverse introduces The Pharoid, and there's a feature page called "Inside The Endeavor." Michael Golden did the cover. [8/19]



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MOON KNIGHT No. 1, November. "Legend of Moon Knight" is by Doug Moench and Bill Siekiewicz. Moon Knight gets a new retelling of his origin story. Siekiewicz did the cover. [8/19]

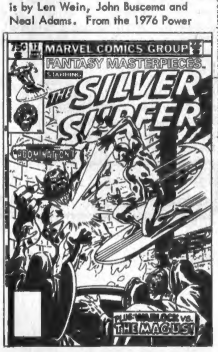
THE SAVAGE SHE-HULK No. 10, November. "War of the Word" is by David Kraft, Mike Vosburg and Frank Springer. Jennifer takes the Word to court, battles with the Mighty Ultima -- and gets a fatal blood disease.

Michael Golden did the cover. [8/19]

THOR No. 301, November. "For The Life Of Asgard" is by Mark Gruenwald, Ralph Macchio, Keith Pollard and Chic Stone. Thor attempts to restore Asgard by borrowing the life force from all the pantheons of gods on Earth. Keith Pollard did the cover. [8/19]

THE AVENGERS No. 201, November. "The Evil Reborn" is by David Michelinie, George Perez and Dan Green. This is the first part of the adaptation of Jim Shooter's prose story in which weapons of destruction are stolen from the labs of Henry Pym and Tony Stark. Plus, the backup story: "Bully" is by Michelinie, Perez and Gene Day. Perez and Terry Austin did the cover. [8/26]

CONAN THE BARBARIAN No. 116, November. "The Crawler In The Mist" is by Len Wein, John Buscema and Neal Adams. From the 1976 Power



Book and Record Set, the twenty page story is reprinted. Buscema and Adams did the original cover. [8/26]

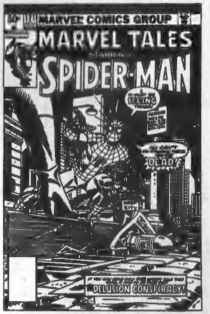
FANTASY MASTERPIECES No. 12, November. The SILVER SURFER #12 story, "Gather Ye Witches" by Stan Lee, John Buscema and Dan Adkins, plus the WARLOCK #9 story, "The Infinity Effect" by Jim Starlin and Steve Leialoha, are reprinted. Buscema and Adkins did the cover. [8/26]

THE INCREDIBLE HULK No. 253, November. "Changeling, Part Two" is by Bill Mantlo and Sal Buscema. Hulk defends friends against Woodgod and the Changelings. Rich Buckler and Al Milgrom did the cover. [8/26]

MAN-THING No. 7, November. "Whatever Happened To Captain Fate?" is by Chris Claremont, Dan Perlin and Bob Wiacek. A large airliner goes down in the swamp and the recorder

on the plane tells of air pirates -- led by Captain Fate. Bob Wiacek did the cover. [8/26]

MARVEL'S GREATEST COMICS No. 94, November. From FANTASTIC FOUR #114 comes "But Who Shall Stop The Over-Mind?" by Stan Lee, John Buscema and Frank Giacoia. Plus there is an Ant-Man story reprinted from TALES TO ASTONISH. Buscema, Marie Severin and John Romita did the cover. [8/26]



MARVEL TALES No. 121, November. "The Delusion Conspiracy" by Gerry Conway, Ross Andru, Frank Giacoia and Dave Hunt, originally appeared in AMAZING SPIDER-MAN #144. Gil Kane and John Romita did the cover. [8/26]

ROM No. 12, November. "Heart Attack" is by Bill Mantlo and Sal Buscema. Rom enters the Marvel Universe when he meets up with Jack of Hearts. Michael Golden did the cover. [8/26]

TALES TO ASTONISH No. 12, November. "A World Against Me" by Roy Thomas and Marie Severin is reprinted from SUB-MARINER #12. Severin and Frank Giacoia did the cover. [8/26]

X-MEN No. 139, November. "Something Wicked This Way Comes" is by Chris Claremont, John Byrne and Terry Austin. Wolverine and Nightcrawler tangle with Alpha Flight in Canada as well as The Wendigo -- and the Hulk shows up as well. Byrne and Austin did the cover. [8/26]

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AMAZING ADVENTURES No. 12, November. The second half of X-MEN #6 by Stan Lee, Jack Kirby and Chic Stone is reprinted. The back-up feature is a Nick Fury, Agent of SHIELD story by Jim Steranko reprinted from an issue of STRANGE TALES. Kirby and Stone did the cover, also from X-MEN #6. [9/2]

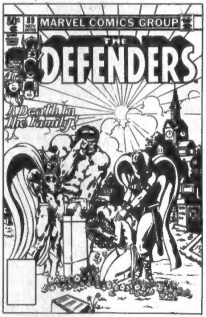
BATTLESTAR GALACTICA No. 21, November. "The Monster Who Loved Me" is by Steve Grant, Brent Anderson and Klaus Janson. Athena finds herself a prisoner of a monster. [9/2]

THE DEFENDERS No. 89, November. "A Death In The Family" is by Ed Hannigan, Don Perlin and Pablo Marcos. Patsy Walker's mother dies and the others confront Mandrill? as Daredevil guest-stars. Mike Nasser did the cover. [9/2]

FANTASTIC FOUR No. 224, November. "Darkfield Illumination" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. The FF are taken prisoner by space gods and Thor guest stars. Sienkiewicz and Sinnott did the cover. [9/2]

IRON MAN No. 140, November. This issue's story is by David Michelinie, John Romita Jr. and Bob Layton.

SHIELD asks for the aid of Stark International in solving the murder of a small Iowa town, so Iron Man heads to the midwest, testing his new armor along the way. Layton did the cover. [9/2]



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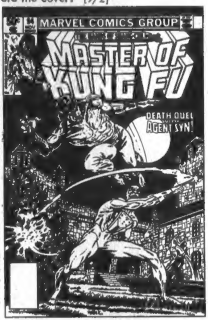
MARVEL SPOTLIGHT No. 9, November. "Mystery of Mr. E" is by Bill Mantlo and Steve Ditko. CAPTAIN UNIVERSE returns from his one-shot appearance in MICRONAUTS #8, as Steve Coffin gains the powers this time (the character will have a floating secret identity!). Getting the jump on DC, this Mr. E is based on a character that appeared in a pre-superhero Marvel mystery comic. Ditko did the cover. [9/2]



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MARVEL SUPER ACTION No. 25, November. "Like A Death Ray From The Sky!" is by Roy Thomas, Gene Colan and George Klein and is reprinted from AVENGERS #64. Also in this issue is a short Hulk story from the English Marvel magazines. The cover

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is by Sal Buscema and Sam Grainger. [9/2]

MARVEL TEAM-UP No. 99, November. "And Machine Man Makes Three" is by Tom DeFalco, Jerry Bingham and Mike Esposito. Spider-Man and Machine Man battle it out with Baron Brimstone and The Sandman. Frank Miller and Joe Rubinstein did the cover. [9/2]

MASTER OF KUNG FU No. 94, November. "Against Synergon's Nightmare" is by Doug Moench, Mike Zeck and Gene Day. Shang-Chi must contend with the danger of Synergon in the midst of setting up new headquarters. Zeck did the cover. [9/2]

THE SPECTACULAR SPIDER-MAN No. 48, November. "Double Defeat" is by Roger Stern, Marie Severin and Bruce Patterson. Spidey fights the all-new Prowler while protecting Belladonna -- whose identity is finally revealed. Frank Miller and Al Milgrom did the cover. [9/2]

STAR WARS No. 41, November. "Imperial Pursuit" is by Archie Goodwin, Al Williamson and Carlos Garzon. Part Three of the EMPIRE STRIKES BACK adaptation, with some new material. Williamson and Garzon did the cover. [9/2]

Fanzine Checklist

I've finally determined what I should have realized long ago: I don't have time to do this column. Rather than abandon it entirely, I've managed to find someone willing to take this off my hands. With any luck at all, we should have his first column next time. Thanks for your patience.

MT

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